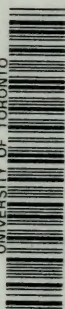


*ARISTOPHANES*

*THE FROGS.*

UNIVERSITY OF TORONTO



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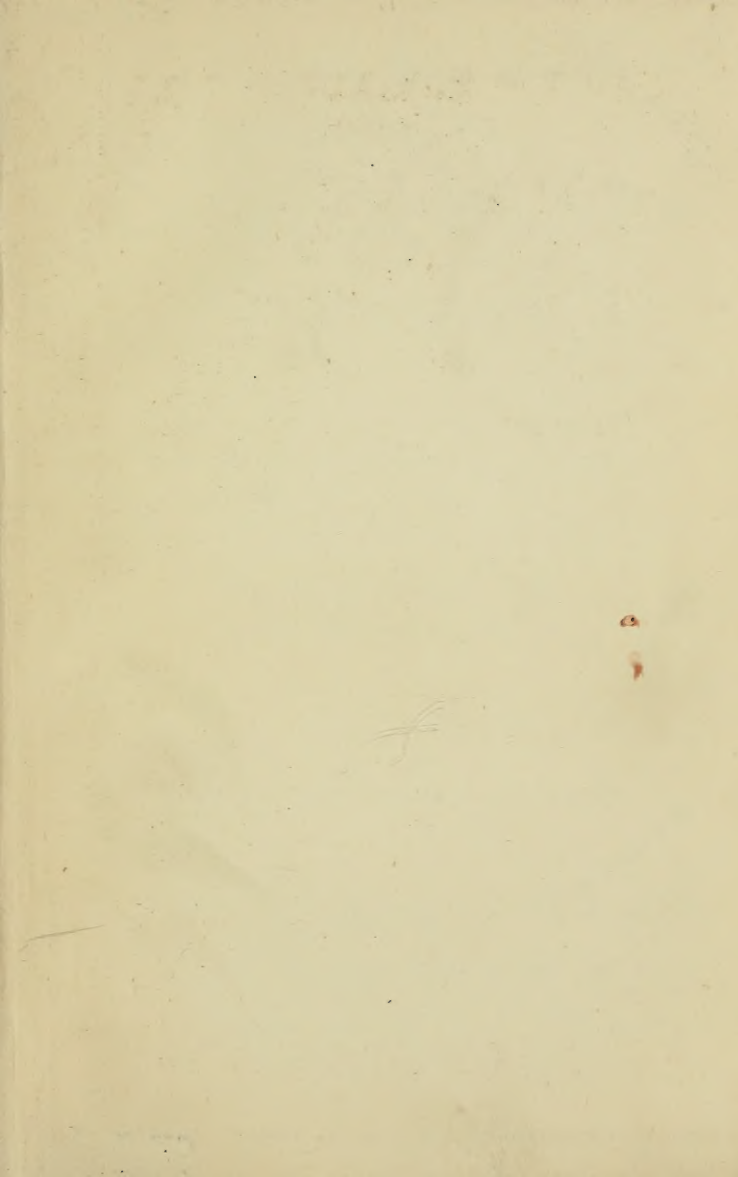


*INTRODUCTION  
& TEXT*

*NOTES*

*W.W.MERRY.*





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Clarendon Press Series

Aristophanes. *Ranae*

# ARISTOPHANES

## THE FROGS

WITH INTRODUCTION AND NOTES

BY

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*Rector of Lincoln College, Oxford*

THIRD EDITION

PART I.—INTRODUCTION AND TEXT

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## PREFACE.

IN preparing this edition of the 'Frogs,' I have made constant use of the commentaries of Kock and Fritzsche. Mr. J. S. Reid, Fellow of Caius College, Cambridge, has been kind enough to look through the proof-sheets, and to add some valuable suggestions.

W. W. M.

OXFORD, *February*, 1884.



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# INTRODUCTION.

## I. § 1.

IN the month of September B.C. 406, the Athenian fleet defeated Callicratidas in the battle of Arginusae; the greatest naval engagement in the entire course of the Peloponnesian war. In the following month the generals who had taken part in the battle were prosecuted for their neglect to save the sailors on the floating wrecks, and to pick up the dead bodies. Six of them were arrested and executed. In August 405 the Athenians sustained a crushing defeat at Aegospotami from the Spartan admiral Lysander. The representation of the 'Frogs' falls just between the victory and the defeat: for it was produced at the Lenaea, in the month of January 405.

§ 2. It belongs to a gloomy period of Athenian history. There was at Athens a profound sense of national exhaustion, which had been steadily growing ever since the catastrophe that ended the Sicilian Expedition. Men were weary of what seemed to be an endless struggle, and were uneasy and anxious as to the future chances of the war. The excitement and delight, that ensued after the battle of Arginusae, had been succeeded by the outburst of public indignation that demanded the execution of the generals. And now a painful reaction set in, and deep regret was felt for the hasty punishment that had been inflicted. There was, indeed, enough in the political state of affairs to make men gloomy and fill them with misgivings. There was no rallying point in the city: no leader who could combine or reconcile opposing parties, or inspire confidence by his honesty or his genius. There was a general mistrust of the oligarchical party, whose hopes lay in the weakness of the constitution, and whose treachery was only too well understood. There was an honest contempt felt for such demagogues as Archdemus, Cleophon, and Cleigenes, men of little culture and foreign origin, who, whether intentionally or not, really played into the hands of the oligarchs. It seemed as if there was

nothing left to be proud of. The death of Sophocles occurred in the year of the battle of Arginusæ: and shortly before his decease, news came that Euripides had died at the court of the Macedonian Archelaus, whither he had withdrawn from an uncongenial Athens. Every link with the past was slipping away.

§ 3. The political and literary condition of Athens finds natural expression in the play of the 'Frogs.' It is not a daring manifesto, like the 'Knights:' such independent speaking was no longer possible. The national wounds were too deep and too sensitive to be so rudely probed. But the desolate condition of the stage, after the loss of the great masters of tragedy, was a safe, as well as an interesting, subject. It was a happy stroke of genius to represent the national god Dionysus, the true type of the Athenian populace, as undertaking a visit to the lower world to bring back the best of the poets to the light of day.

But the play has its political side, as well as its literary aim. Wise counsels are ever and anon suggested. The people are warned against the empty-headed, arrogant, demagogues, who will not hear of peace being made; and against the traitorous oligarchs, whose sole policy is one of selfishness. The poet proposes a sort of general amnesty: a return to mutual confidence, a generous, forgiving spirit, not 'extreme to mark what is done amiss.' The only hope of Athens lies in the employment of those good and worthy citizens, who are now, as it were, out in the cold: and the one hero of them all, round whom the scattered forces of the city may yet rally, is a man whom they half love, half hate, yet with whose services they cannot dispense—the exile Alcibiades. We may indeed say that the whole structure of the play is not without its political and social purpose. The celebration of the Eleusinian Mysteries in the world below is an effective reminder to the audience of the debt of gratitude they owe to Alcibiades for his energetic policy, which restored to them the use of that great national festival, that had long been in abeyance during the Decelean war. And the bitter attack upon Euripides, as a poet, is not so much a slashing, literary review, as a wholesale protest against the modern spirit and growing scepticism of the age, of which Euripides is selected as the incarnation and

type ; just as Socrates was taken as the representative of the sophists, in the play of the ' Clouds.'

## II.

§ 1. The play of the ' Frogs ' falls into two broad divisions : the journey of Dionysus and Xanthias to the lower world ; and the poetical contest between Aeschylus and Euripides. These two divisions are brought into mutual relation by the purpose of Dionysus' journey ; which is to carry back to the upper world Euripides, for whose poetry he has conceived an intense passion. But after the poetical contest, he changes his mind, and decides on bringing back Aeschylus instead. The character of Dionysus (who must be in no way confounded with the Iacchus of the Mysteries) was something more than a mere stage-device, suited to the festival of the Dionysia. Aristophanes intends him to be the type of the general Athenian public : so that the exhibition of his weaknesses and follies, his conceit and credulity, his unreasoning partiality for Euripides (till he changed his mind), is intended as a good-natured rebuke to the political spirit and literary taste of the thoughtless citizens of Athens. Even the character of Xanthias, a mixture of shrewdness, arrogance, and disloyalty, is intended to be a hit at the false relation between servants and masters, brought about by that foolish indulgence towards slaves, which had grown up during the Peloponnesian war. (See on Nub. 6, 7 ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὐνεκα, | ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας).

§ 2. The following is a brief sketch of the action of the play :—

*Prologos* (ll. 1-323). Dionysus, grotesquely dressed in a mixed costume, half-Heracles, half-woman, and accompanied by his slave Xanthias, who rides an ass, but still carries a porter's-yoke and burden on his shoulders, pays a call at the house of Heracles to announce his intention of going down to Hades and fetching Euripides back ; and to enquire the best means of accomplishing his journey with the greatest amount of comfort. Then the scene changes to the banks of a lake, and Charon appears in his boat, plying for hire. Dionysus gets on board, and Xanthias is bidden to run round the lake and

meet his master at the Withering Stone. The boat on its passage is accompanied by a crowd of noisy Frogs<sup>1</sup>, who drive Dionysus almost to distraction by their incessant croaking and chattering.

Arrived at the other side, Dionysus and Xanthias pursue their journey, during which Dionysus is almost frightened to death by the gloomy scenery and the supposed presence of goblins, which Xanthias does his best to make the most of.

At last the distant music of pipes is heard, and the sacred procession of the Eleusinian mysteries advances. Everyone in the theatre must have felt (as Aristophanes intended that they should feel) a sudden sense of gratitude to Alcibiades, who, after his first return to Athens, had opened the Sacred Way once more, and enabled the national rite to be again celebrated with its wonted splendour, for the first time since the occupation of Decelea by a Spartan garrison (cp. l. 376 ἀσφαλῶς πανήμερον παῖσαί τε καὶ χορεύσται).

*Parodos* (ll. 324 foll.). The Chorus, on entering the orchestra, invites the presence of Iacchus in a strophe (ll. 324-336) and antistrophe (ll. 340-353). Then follows an anapaestic passage, intended to be an imitation of the proclamation (πρόρρησις) of the Hierophant (ll. 354-371), calling on the unhallowed and unworthy to withdraw. Three choric songs succeed: the first (ll. 372-413) is an invocation of Persephone, Demeter, and Iacchus: the second (ll. 416-430) is a reproduction of the rude raillery that accompanied the procession (γεφυρισμός): the third (ll. 448-459) represents the female part of the troop withdrawing to keep their vigil (παννυχίς), while the men remain behind to be present at the contest between the poets.

*Epeisodion* I (ll. 460-674). Here begin the varying adventures of Dionysus. He knocks at Pluto's door, which is answered by Aeacus, who, taking him in his costume for Heracles, charges

<sup>1</sup> The 'Frogs' do not form the Chorus, which consists of a band of the initiated, worshippers of Demeter (Μύσται). Probably the Frogs do not appear at all: only their croaking and singing is heard 'behind the scenes.' Cp. Schol. Venet. ταῦτα καλεῖται παραχορηγήματα, ἐπεὶ οὐκ ὄρνυνται ἐν τῷ θεάτρῳ οἱ βάτραχοι, οὐδὲ ὁ χορός, ἀλλ' ἔσωθεν μιμνῶνται τοὺς βατράχους. ὁ δὲ ἀληθῶς χορὸς ἐκ τῶν εὐσεβῶν νεκρῶν συνέστηκεν.



him with the abduction of Cerberus, and goes back into the house to summon his avenging spirits. Dionysus, in an agony of terror, hastily changes dresses with Xanthias. Hardly is the change made when the maid-servant of Persephone appears at the door and bids Xanthias (who now was posing as Heracles) to a banquet. He resists the temptation, till he hears that some dancing-girls are within the house. But just as he is going in, Dionysus (forgetting his former fear in the delightful prospect) insists on taking back his original dress once more, and assuming the part of the gentleman. At the unlucky moment two landladies (*πανδοκευαίαι*) pounce upon the would-be Heracles, and charge him with having, on a former occasion, eaten up all the victuals in their house, and paid for none; and they threaten to refer the wrong to their patrons (*προστάται*) Cleon and Hyperbolus. (For Athenian persons and usages are reproduced in the lower world.) Dionysus is plunged again into abject fear, and induces Xanthias to assume the gentleman again, and give him the part of the slave.

Re-enter Aeacus, accompanied by Thracian or Scythian slaves (copies of the Athenian police, *τοξόται*), to arrest the supposed Heracles (now, Xanthias). He denies all knowledge of the theft of Cerberus, and avails himself of the Athenian process, called *πρόκλησις εἰς βάσανον*, unreservedly offering his slave (now, Dionysus) to be examined under torture. Dionysus forgets his arrangement with Xanthias, and, to save himself, announces that he really is Dionysus. To test the godship of the two worthies, it is agreed that each shall have a beating, blow for blow,—the first who acknowledges that he is hurt shall lose his claim to divinity. Both of them ingeniously explain away their cries of pain; and Aeacus, fairly non-plussed, retires to take counsel with Persephone and Pluto.

This pause is taken advantage of to introduce the *Parabasis* (ll. 675-737); consisting of *Ode* (ll. 675-685); *Epirrhemata* (ll. 686-705); *Antode* (ll. 706-716); and *Antepirrhemata* (ll. 717-737). The main subjects touched on are the worthlessness of the demagogues Cleophon and Cleigenes; and the necessity of forgetting old grudges, and doing justice to worthy citizens.

*Epeisodion 2* (ll. 738-813). This forms the transition to the

second part of the play. Aeacus reappears on the stage with Xanthias, and tells him how Euripides has come down among them, and claimed the tragic throne for himself : how Sophocles has modestly surrendered his claim in favour of Aeschylus ; how Aeschylus and Euripides are going to fight out the question of precedence, and how great the difficulty is of securing a proper decision—because Euripides has on his side all the worthless characters (*ὅπερ ἔστ' ἐν Ἀίδου πλῆθος* l. 774) ; while Aeschylus is only appreciated by the small minority of virtuous and cultivated men. (*ὀλίγον τὸ χρηστόν ἐστιν ὥσπερ ἐνθάδε*, as Aeacus says, with a sly glance at the audience, l. 783). Who then shall be umpire ? Naturally Dionysus, the patron of the tragic stage.

A short song of the Chorus (ll. 814-829) gives briefly the main characteristics of the two combatants.

*Episodion* 3 (ll. 830-904). Preparations are made for the contest ; the presence of the Muses is invoked, and supplication made by each combatant to the particular deities whom he worships. Then follows a short song of the Chorus (ll. 895-904, corresponding to inf. ll. 992-1003) expressing their appreciation of the seriousness of the contest.

*Episodion* 4 (ll. 905-991). Euripides details the advances he has made in the tragic art ; the skilful treatment he has applied to it, having received it in a plethoric condition at the hands of Aeschylus ; and the democratic spirit he has infused into it, bringing it down to the level of every-day life.

*Episodion* 5 (ll. 1004-1098). Aeschylus contrasts the lofty ideal, and high moral lessons of his poetry, with the sentimentality and immorality taught by Euripides.

*Choricon* (ll. 1099-1118). The Chorus encourages the rival poets to carry on their contest into the very details of their art.

*Episodion* 6 (ll. 1119-1250). Criticism of the respective Prologues.

*Episodion* 7 (ll. 1261-1369). Criticism of the choric parts of their tragedies.

*Episodion* 8 (ll. 1378-1499 ; introduced by a short *Choricon* 1370-1377). A pair of scales is brought upon the stage : and Aeschylus and Euripides weigh the worth of their respective

poetry, by reciting one verse, alternately, into each scale-pan. The pan of Euripides always kicks the beam. Dionysus then puts the two poets through an examination as to their political views, and the counsel they think most wholesome for the present crisis.

The result of the examination is that Aeschylus is successful: and Dionysus determines to leave Euripides behind, and to carry back Aeschylus with him—a decision in which the Chorus (ll. 1482–1499) heartily concurs.

*Exodos* (ll. 1500–1533). Pluto speeds Dionysus and his companion on their way with blessings, and bids the Chorus to dismiss them with a parting hymn, full of all good wishes.

The details of the second portion of the play will be found given more at length in the next section.

### III.

§ 1. The second part of the play consists of a poetical contest between the rival poets Aeschylus and Euripides, with Dionysus for judge. Of course, the intention of Aristophanes is to put Euripides in an unfavourable light, and to represent him as the evil genius of the Athenian stage; while Aeschylus is set up as the high ideal of Tragedy. But while Aristophanes desires to wean the public from their partiality for Euripides; and to make them feel the superior grandeur and higher moral purpose of Aeschylus, we may think that his sword cuts both ways, and that he is not unwilling to prick some weak points in the Aeschylean armour. It is not fair to suppose that all the criticisms of Aeschylus on Euripides are meant to be true; and all those of Euripides on Aeschylus, false; even though Aristophanes protests against the poetry of Euripides on principle.

§ 2. The main points that are brought out by this interchange of hostilities may shortly be summed up as follows:—

Aeschylus is a true and original genius (*φρενοτέκτων* 820; *αὐτόκομος λοφίῳ* 822); but not a popular poet (*οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος* 808). The characteristic of his diction is loftiness (*πυργώσας ῥήματα σεμνά* 1004); but there is something repellent about him (*ταυρηδόν* 804; *ἀποσεμνυνέται* 832); and the loftiness of his language becomes exaggerated (*ἐτεραπεύετο* 834; *κομποφακελορρήμονα* 838), its forcefulness degenerates into

violence (αὐθαδόστομος, ἀθύρωτον στόμα 837; γηγενεῖ φύσῃματι 825; ἀγριοποιός 837), and its grandeur into bombast and far-fetched expressions (μορμωρῶν ῥήματα, ἄγνωστα τοῖς θεωμένοις 925, 6), and even into Oriental phraseology (γρυπαῖετοι, ἵππα-λέκτορες, as seen on παραπετάσματα Μηδικά 938). His dramas are solemn and statuesque, so that sometimes they are cold and lacking in action; the characters remaining silent and motionless (πρόσχημα τῆς τραγωδίας 913), while the main work of the play devolves on the Chorus. The language of Aeschylus is grand, because his characters are grand: they transcend human stature and human circumstance; and the expressions they use are on a corresponding scale (ἀνάγκη | μεγάλων γνώμων καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα τίκτειν, etc. 1058 foll.). The danger in keeping the characters uniformly above a human level is that they may be found wanting in human interest (ὄν χρὴ φράζειν ἀνθρωπείως 1068).

§ 3. The poetry of Euripides, by contrast, is smooth and fluent (γλῶσσα λίσπη 826), elegant, elaborate (ἀστέιον καὶ κατερ-ρηνημένον 900), and subtle (ἀλινδὴ θρᾶς ἐπῶν). The stage with him is not an ideal world of superhuman personages; but an every-day world, peopled with every-day folk. Beggars in rags are there (πτωχοποιέ 846, ῥακιοσυρραπτάδῃ ib.), and kings in rags, for matter of that (ὧν ἔλεινοὶ φαίνονται εἶναι); and lame men (χωλοποιούν 846) and slaves, and every class of the community; all speaking freely, with true Athenian παρρησία (950 foll.). Indeed one might venture to put into the mouth of Euripides the boast of Juvenal, only slightly parodied:—

‘Quidquid agunt homines, votum, timor, ira, voluptas,  
Gaudia, discursus, nostri farrago theatri.’

The ideal, the statuesque, the conventional, are boldly changed to the real, the human, the sentimental, and (we might almost say) the sensational. The sympathy of the audience is sought or secured by emphasising that delicate balance between right and wrong, true and false, that represents the actual complication of life. Telling situations, lights and shades of character, and every play of human interest, make it evident that with Euripides we are leaving the grand gallery of Greek sculpture to sit as audience of the Romantic drama. Aeschylus exhibits the mythic past of Hellenic legend: he is the hiero-



phant of the old national Gods. Euripides colours the legends of the past with the tints of the present : and for him, without doubt, 'Great Pan is dead :' he acknowledges to ἴδιοι τινες θεοί, κόμμα καινόν (890).

§ 4. Both Aeschylus and Euripides agree that the duty of the poet is to make men better (βελτίους ποιεῖν τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν 1009). They might dispute upon the meaning of 'better.' Aeschylus boasts that he made his hearers honest and vigorous and warlike (γενναίους καὶ τετραπήχεις . . . πνέοντας δόρν 1014), by representing such plays as his 'Seven against Thebes,' or his 'Persians.' Euripides claims to have made them clever (νοεῖν, ὁρᾶν, τεχνάζειν 957) and prudent (οἰκίας οἰκεῖν ἄμεινον ἢ πρὸ τοῦ 976). But Aeschylus charges his rival with teaching them to prate (λαλία, στωμυλία 1065), and making them insubordinate, like the mutinous crew of the Paralus (1071 foll.) ; accusing him further of lowering the tone of the citizens by familiarising them with immoralities, indelicacies, and low company, generally (1080 foll.).

§ 5. The two rivals then proceed to details ; and sharply criticise the construction, language, metre, and music of each other's compositions. The first attack is on the question of the *Prologues* to the play. This word must be interpreted not in the modern sense, but according to Aristotle's definition (Poet. § 12), ἔστι δὲ πρόλογος μὲν μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου. Aeschylus is accused of being ἀσαφής ἐν τῇ φράσει τῶν πραγμάτων (1122), which we may take to mean that he threw no light upon the plot of the play, but left it to explain itself ; and also that he used obscure expressions, susceptible of various interpretations (πατρῷ' ἐποπτεύων κράτη 1126 foll.) and tautological words, with an implied difference (ἦκω and κατέρχομαι, κλύειν and ἀκοῦσαι, 1157, 1174).

Euripides boasts that his Prologist made everything clear to the audience (ἀλλ' οὐξίων πρότιστα μὲν μοι τὸ γένος εἶπ' ἂν εὐθὺς | τοῦ δράματος 946). But Aeschylus attacks these Prologues and 'spoils them with an oil flask.' As Euripides is made to quote them, in this play, each Prologue begins with a proper-name, followed by participial clause or clauses (ending at the penthemimeral caesura) ; and then comes the finite verb, to which the proper-name is the subject. It is this half line that

lends itself with such fatal facility to the *ληκύθιον ἀπώλεσεν* (1203 foll.); which is intended to caricature the monotonous form of the narrative; and perhaps the trivial and homely surroundings of the Euripidean drama, and the tendency to resolved feet in the trimeter.

§ 6. The lyrical portions of the dramas then come in for their share of criticism. Euripides seeks to ridicule Aeschylus by quoting a choric song, that is more or less a cento of Aeschylean lines, neither construing nor making sense; such sense as can be made being further obscured by the introduction of a refrain between the verses. A second point of attack is the irregularity of the metre; which Aeschylus is supposed to have borrowed from Terpander and the Lesbian lyric school (l. 1264 foll.). Then Aeschylus retorts upon Euripides with a corresponding parody, intended to exhibit the following short-comings: (1) the very slight connection of the song with the subject of the play: (2) the ridiculous grouping of incongruous objects (*δελφίς, μαντεύει, σταδίου* 1319): (3) musical innovations, like the 'shake' illustrated by *είειειειειλίσσετε* (1314): (4) the metrical inaccuracy (as e.g. introducing an anapaestic base into a Glyconic verse 1322).

§ 7. And Aeschylus has yet one more weapon of attack against Euripides, who had introduced into his plays *Κρητικὰς μονωδίας*, in which the actor sang a solo and accompanied it with an illustrative dance, on the pattern of the Cretan *ὑπορχήματα*. Such a Monody Aeschylus professes to quote (l. 1325 foll.); in which we may be sure that the following points are assailed: (1) its general unintelligibility: (2) the incongruous grouping of persons and things: (3) the trivial character of the whole scene: (4) the use of oxymoron (*κελαυνοφαής, ψυχὰν ἄψυχον*): (5) the repetition of words (called *σχετλιασμός*, as in *δάκρυα δάκρυα, ἔβαλον ἔβαλον*): (6) the general muddle of metres.

§ 8. So much for the mutual recrimination of the two rivals. But it must not be thought that this balance of praise and blame at all represents the view that Aristophanes takes of the two poets. He is all for Aeschylus, and will none of Euripides; whom he hates not for being an unpopular poet, but for being a popular one. *There* is the danger. And if he can but break

down this popularity, he will have deserved well of the republic.

Aristophanes was the most unreasoning 'laudator temporis acti.' Genius and poet as he was, he was the sworn foe to intellectual progress. The old order changing and giving place to the new was, in his eyes, not a natural process, but political and social ruin. That a gifted man with such narrowness of view should have been found in Athens, after the era of Pericles, may seem surprising: but these reactionary spirits are always to be found. So, seeing that Euripides had broken away from the traditions of the past, and that Aeschylus was their faithful representative, we can understand how, in the judgment of Aristophanes, Aeschylus seemed to be the champion of the old religion, pure morality, national institutions, and everything that was genuinely Athenian: while Euripides was sophist, sceptic, rationalist, atheist, libertine, and general corrupter of the people. Indeed the hatred of Aristophanes for the poet must have been very intense; for while he knows when to spare Cleon, and how to respect the memory of Lamachus, he shows no mercy to Euripides; but, as it were, persecutes him even in the world below. Mommsen (*Hist. Rom.* bk. iii. c. 14) says that 'the criticism of Aristophanes probably hit the truth exactly, both in a moral and a poetical point of view:' and he charges Euripides with 'political and philosophical radicalism;' calling him 'the first and chief apostle of that new cosmopolitan humanity, which first broke up the old Attic national life.' 'Greek tragedy,' he says, 'in the hands of Euripides stepped beyond its proper sphere, and consequently broke down; but the success of the cosmopolitan poet was only promoted by this, since at the same time, the nation also stepped beyond its sphere, and broke down likewise.'

§ 9. No doubt it is a very difficult matter to appraise justly the merits and demerits of Euripides. It is a well-worn phrase to speak of any historical character as marking a 'transition-period.' But it is singularly true of Euripides. He stands between the ancient and modern drama; and so is, to some extent, at a double disadvantage. He has not altogether thrown off the shackles of the old stage, nor has he stepped into the freedom of the new.

The true answer to the question whether the judgment of Aristophanes be just or not, is admirably put by Professor Jebb (*Encycl. Brit. s. v. Eur.*) ; who remarks that his criticism is just, if we grant his premises, viz. that Aeschylus and Sophocles are the only right models for tragedy : but that he is unfair in ignoring the changing conditions of public feeling and taste, and the necessary changes in an art which could only live by continuing to please large audiences. If Aristophanes was justified in his bitter protest against the growing spirit of his time, he could not have attacked a more complete representative of it than Euripides : but there is the same sort of unfairness in the method of his attack as there is in his assault upon Socrates as the representative of the Sophists.

Aeschylus and Sophocles adhered faithfully to the old conventional rules of Greek tragedy, in its close connection with the national religion and national legendary history. They presented broad types of human nature : the typical Achilles, the typical Odysseus : the king, the old man, the sister, etc. The utterances of the Chorus are also the illustration of broad and general moral laws. The great innovation of Euripides was the individualising of characters ; surrendering the Ideal for the Real. And this he did with some of the fetters of the old drama about him still, in the limited choice of subjects ; the relation of the Chorus to the Actors ; the use of masks preventing the possibility of facial play, etc. This last disadvantage he had not the power to break away from ; but he altered the condition of the Chorus, reducing their utterances to something that was often little more than a lyrical interlude. His narrow choice of subjects, with which the audience was familiar, he more than compensated for by introducing effects, and situations, and complications in the plot that kept curiosity in keen suspense—and so he paved the way to the Romantic drama. We, who are able nowadays to look at the work of Euripides from the purely artistic point of view, uninfluenced by his political or religious position, must assuredly wonder at the marvellous skill by which he achieved a triumph in the most unpromising field of compromise. He had to put new wine into old bottles : and the measure of success which he attained is the highest testimony to his genius.

BATPAXOI.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.

ΔΙΟΝΥΣΟΣ.

ΗΡΑΚΛΗΣ.

ΝΕΚΡΟΣ.

ΧΑΡΩΝ.

ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.

ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑΚΟΣ.

ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.

ΠΑΝΔΟΚΕΥΤΡΙΑ.

ΠΛΑΘΑΝΗ.

ΕΥΡΙΠΙΔΗΣ.

ΑΙΣΧΥΛΟΣ.

ΠΛΟΥΤΩΝ.

# ΒΑΤΡΑΧΟΙ.

## ΞΑΝΘΙΑΣ. ΔΙΟΝΥΣΟΣ.

- ΞΑ. Εἴπω τι τῶν εἰωθότων, ὦ δέσποτα,  
ἐφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι;
- ΔΙ. νῆ τὸν Δί' ὃ τι βούλει γε, πλήν πιέζομαι,  
τοῦτο δὲ φύλαξαι· πάνν γάρ ἐστ' ἤδη χολή.
- ΞΑ. μηδ' ἕτερον ἀστεϊόν τι;
- ΔΙ. πλήν γ', ὥς θλίβομαι. 5
- ΞΑ. τί δαί; τὸ πάνν γέλοιον εἶπω;
- ΔΙ. νῆ Δία  
θαρρῶν γ'· ἐκεῖνο μόνον ὅπως μὴ 'ρεῖς,
- ΞΑ. τὸ τί;
- ΔΙ. μεταβαλλόμενος τ'ἀνάφορον ὅτι χεῖρητιᾶς.
- ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκευὴ φέρειν,  
εἴπερ ποιήσω μηδὲν ὦνπερ Φρύνιχος  
εἴωθε ποιεῖν καὶ Λύκισ καμειψίας,  
οἱ σκευοφοροῦσ' ἐκάστοτ' ἐν κωμῳδίᾳ; 15
- ΔΙ. μή νυν ποιήσης· ὥς ἐγὼ θεώμενος,  
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,  
πλεῖν ἢ 'νιαντῷ πρεσβύτερος ἀπέρχομαι.
- ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὔτοσιν,  
ὅτι θλίβεται μὲν, τὸ δὲ γέλοιον οὐκ ἔρεϊ. 20
- ΔΙ. εἶτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφή,  
ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,  
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,  
ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;
- ΞΑ. οὐ γὰρ φέρω 'γώ; 25



- ΔΙ. πῶς φέρεις γὰρ, ὅς γ' ὀχείῃ;  
 ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;  
 ΞΑ. βαρέως πάνν.  
 ΔΙ. οὐκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, ὄνος φέρει;  
 ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἄγῳ καὶ φέρω, μὰ τὸν Δί' οὔ.  
 ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;  
 ΞΑ. οὐκ οἶδ'. ὃ δ' ὥμος οὕτοσιν πιέζεται. 30  
 ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,  
 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.  
 ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;  
 ἦ τᾶν σε κωκύνει ἂν ἐκέλευον μακρά.  
 ΔΙ. κατάρβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας 35  
 ἦδη βαδίζων εἰμὶ τῆσδ', οἷ πρῶτά με  
 ἔδει τραπέσθαι. παιδίον, παῖ, ἡμὶ, παῖ.

## ΗΡΑΚΛΗΣ.

- ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς  
 ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;  
 ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης; 40  
 ΞΑ. τὸ τί;  
 ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νῆ Δία, μὴ μαίνιοί γε.  
 ΗΡ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν  
 καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.  
 ΔΙ. ὦ δαιμόνιε, πρόσσελθε· δέομαι γάρ τί σου.  
 ΗΡ. ἀλλ' οὐχ οἶός τ' εἴμ' ἀποσοβῆσαι τὸν γέλων, 45  
 ὁρῶν λεοντῆν ἐπὶ κροκωτῷ κειμένην.  
 τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην;  
 ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευν Κλεισθένει.  
 ΗΡ. κἂν ἀναμάχησας;  
 ΔΙ. καὶ κατεδύσαμέν γε ναῦς  
 τῶν πολεμίων ἢ δῶδεκ' ἢ τρισκαίδεκα. 50  
 ΗΡ. σφῶ; ΔΙ. νῆ τὸν Ἀπόλλω.



- ΞΑ. καὶτ' ἔγωγ' ἐξηγρόμην.
- ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγιγνώσκοντί μοι  
τὴν Ἀνδρομέδαν πρὸς ἑμμαντὸν ἐξαίφνης πόθος  
τὴν καρδίαν ἐπάταξε πῶς οἶε σφόδρα ; 54
- ΗΡ. πόθος ; πόσος τις ; ΔΙ. μικρὸς, ἡλίκος Μόλων.
- ΗΡ. γυναικός ; ΔΙ. οὐ δῆτ'. ΗΡ. ἀλλὰ παιδός ;
- ΔΙ. οὐδαμῶς.
- ΗΡ. ἀλλ' ἀνδρός ; ΔΙ. ἀτταταῖ.
- ΗΡ. ξυνεγένου Κλεισθένει ;
- ΔΙ. μὴ σκῶπτέ μ', ὦδελφ'. οὐ γὰρ ἀλλ' ἔχω κακῶς·  
τοιούτος ἡμερός με διαλυμαίνεται.
- ΗΡ. ποῖός τις, ὦδελφίδιον ; 60
- ΔΙ. οὐκ ἔχω φράσαι.  
ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἔρω.  
ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους ;
- ΗΡ. ἔτνους ; βαβαιὰξ, μυριάκισ ἐν τῷ βίῳ.
- ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ ἄρα φράσω ;
- ΗΡ. μὴ δῆτα περὶ ἔτνους γε· πάνν γὰρ μανθάνω. 65
- ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος  
Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθνηκότος ;
- ΔΙ. κοῦδεῖς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ  
ἐλθεῖν ἐπ' ἐκείνον. ΗΡ. πότερον εἰς Ἄιδου κάτω ;
- ΔΙ. καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω. 70
- ΗΡ. τί βουλόμενος ;
- ΔΙ. δέομαι ποιητοῦ δεξιῶ.
- οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.
- ΗΡ. τί δ' ; οὐκ Ἰοφῶν ζῇ ;
- ΔΙ. τοῦτο γάρ τοι καὶ μόνον  
ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα·  
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει. 75
- ΗΡ. εἴτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,  
μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ' ἄγειν ;

- ΔΙ. οὐ, πρίν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,  
 ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω.  
 καῶλλως ὁ μὲν γ' Εὐριπίδης, πανοῦργος ὢν, 80  
 καὶ ξυναποδράναι δεῦρ' ἐπιχειρήσειέ μοι  
 ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ.
- ΗΡ. Ἀγάθων δὲ ποῦ ἔστιν ; ΔΙ. ἀπολιπὼν μ' ἀποίχεται,  
 ἀγαθὸς ποιητῆς καὶ ποθεινὸς τοῖς φίλοις.
- ΗΡ. ποῖ γῆς ὁ τλήμων ; ΔΙ. ἐς μακάρων εὐωχίαν. 85
- ΗΡ. ὁ δὲ Ξενοκλῆς ; ΔΙ. ἐξόλοιτο νῆ Δία.
- ΗΡ. Πυθάγγελος δέ ;
- ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος  
 ἐπιτριβομένου τὸν ὦμον οὕτως σφόδρα.
- ΗΡ. οὐκ οὐν ἔτερ' ἔστ' ἐνταῦθα μείρακύλλια  
 τραγωδίας ποιοῦντα πλεῖν ἢ μύρια, 90  
 Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα ;
- ΔΙ. ἐπιφυλλίδες ταῦτ' ἔστι καὶ στωμύλματα,  
 χελιδόνων μουσεῖα, λωβηταὶ τέχνης,  
 ἃ φροῦδα θᾶπτον, ἣν μόνον χορὸν λάβη,  
 ἅπαξ προσουρήσαντα τῇ τραγωδίᾳ. 95  
 γόνιμον δὲ ποιητὴν ἂν οὐχ εὐροῖς ἔτι  
 ζητῶν ἂν, ὅστις ῥῆμα γενναῖον λάκοι.
- ΗΡ. πῶς γόνιμον ;
- ΔΙ. ὥδὲ γόνιμον, ὅστις φθέγγεται  
 τοιουτονί τι παρακεκινδυνευμένον,  
 αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα, 100  
 ἢ φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν,  
 γλῶτταν δ' ἐπιорκήσασαν ἰδίᾳ τῆς φρενός.
- ΗΡ. σὲ δὲ ταῦτ' ἄρέσκει ; ΔΙ. μᾶλλον πλεῖν ἢ μαίνομαι.
- ΗΡ. ἢ μὴν κόβαλά γ' ἔστιν, ὥς καὶ σοὶ δοκεῖ.
- ΔΙ. μὴ τὸν ἐμὸν οἴκει νοῦν· ἔχεις γὰρ οἰκίαν. 105
- ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.
- ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

- ΔΙ. ἀλλ' ὦνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων  
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους  
τοὺς σοὺς φράσεις, εἰ δεοίμην, οἷσι σὺ 110  
ἔχρω τόθ', ἥνικ' ἦλθες ἐπὶ τὸν Κέρβερρον,  
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,  
πορνεί', ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,  
πόλεις, διαίτας, πανδοκευτρίας, ὅπου  
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.
- ΗΡ. ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι; 116
- ΔΙ. καὶ σύ γε  
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν  
ὅπως τάχιστ' ἀφιξιόμεθ' εἰς Ἄιδου κάτω·  
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσης.
- ΗΡ. φέρε δὴ, τίς αὐτῶν σοι φράσω πρῶτην; τίνα; 120  
μία μὲν γὰρ ἔστιν ἀπὸ κάλῳ καὶ θρανίου,  
κρεμάσαντι σαντόν. ΔΙ. παῦε, πνιγερὰν λέγεις.
- ΗΡ. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,  
ἢ διὰ θυείας. ΔΙ. ἄρα κώνειον λέγεις;
- ΗΡ. μάλιστά γε. 125
- ΔΙ. ψυχρὰν γε καὶ δυσχείμερον·  
εὐθὺς γὰρ ἀποπήγνυσσι τὰντικνήμεια.
- ΗΡ. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;
- ΔΙ. νῆ τὸν Δί', ὥς ὄντος γε μὴ βαδιστικοῦ.
- ΗΡ. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἴτα τί;
- ΗΡ. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλὸν ΔΙ. τί δρῶ;
- ΗΡ. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ, 131  
κάπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι  
εἶναι, τόθ' εἶναι καὶ σὺ σαντόν.
- ΔΙ. ποῖ; ΗΡ. κάτω.
- ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίω δύο.  
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην. ΗΡ. τί δαί;
- ΔΙ. ἥνπερ σὺ τότε κατήλθες. 136

- HP. ἄλλ' ὁ πλοῦς πολὺς.  
 εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πάνυ  
 ἄβυσσον. ΔΙ. εἶτα πῶς περαιωθήσομαι;
- HP. ἐν πλοιαρίῳ τυννουτῶϊ σ' ἀνὴρ γέρον  
 ναύτης διάξει δὺ' ὀβολῶ μισθὸν λαβών. 140
- ΔΙ. φεῦ. ὥς μέγα δύνασθον πανταχοῦ τῶ δὺ' ὀβολῶ.  
 πῶς ἡλθέτην κακέϊσε;
- HP. Θησεὺς ἤγαγεν.  
 μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία  
 δεινότατα.
- ΔΙ. μή μ' ἔκπληττε μηδὲ δειμάτου·  
 οὐ γάρ μ' ἀποτρέψεις. 145
- HP. εἶτα βόρβορον πολὺν  
 καὶ σκῶρ αἰίνων· ἐν δὲ τούτῳ κειμένους  
 εἷ που ξένον τις ἠδίκησε πώποτε,  
 ἢ μητέρ' ἠλόησεν, ἢ πατρός γνάθον  
 ἐπάταξεν, ἢ ἰόρκον ὄρκον ὤμοσεν, 150  
 ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.
- ΔΙ. νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοισι κεῖ  
 τὴν πυρρίχην, τίς ἔμαθε τὴν Κινησίον.
- HP. ἐντεῦθεν αὐλῶν τίς σε περιείσιν πνοή,  
 ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155  
 καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας  
 ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.
- ΔΙ. οὔτοι δὲ δὴ τίνες εἰσίν; HP. οἱ μεμνημένοι,—
- ΞΑ. νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.  
 ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 160
- HP. οἷ σοι φράσουσ' ἀπαξάπανθ' ὦν ἂν δέῃ.  
 οὔτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν  
 ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.  
 καὶ χαίρε πόλλ', ὦδελφέ.
- ΔΙ. νῆ Δία καὶ σύ γε

ύγίαινε. σὺ δὲ τὰ στρώματ' αὖθις λάμβανε. 165

ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνν.

ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα  
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

ΔΙ. ἔαν δὲ μὴ ᾔχω; ΞΑ. τότε ἔμ' ἄγειν.

ΔΙ. καλῶς λέγεις.

καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν. 170

οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·

ἄνθρωπε, βούλει σκευάρι' εἰς Ἄιδου φέρειν;

### ΝΕΚΡΟΣ.

πόσ' ἅττα; ΔΙ. ταυτί.

ΝΕ. δύο δραχμας μισθὸν τελεῖς;

ΔΙ. μὰ Δί', ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.

ΔΙ. ἀνάμεινον, ὦ δαιμόνι', ἔαν ξυμβῶ τί σοι. 175

ΝΕ. εἰ μὴ καταθήσεις δύο δραχμας, μὴ διαλέγον.

ΔΙ. λάβ' ἐννέ' ὀβολούς. ΝΕ. ἀναβιώῃν νυν πάλιν.

ΞΑ. ὥς σεμνὸς ὁ κατάρατος· οὐκ οἰμώζεται;

ἐγὼ βαδιοῦμαι.

ΔΙ. χρηστὸς εἶ καὶ γεννάδας.

χωρῶμεν ἐπὶ τὸ πλοῖον.

### ΧΑΡΩΝ.

ὠδὸν, παραβαλοῦ.

ΞΑ. τουτὶ τί ἔστι;

ΔΙ. τοῦτο; λίμνη νῆ Δία  
αὕτη 'στὶν ἦν ἔφραζε, καὶ πλοῖόν γ' ὄρω.

ΞΑ. νῆ τὸν Ποσειδῶ, κᾶστι γ' ὁ Χάρων οὔτοσί.

ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.

ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; 185

τίς εἰς τὸ Λήθης πεδίου, ἢ 'ς ὄνου πόκας,

ἢ 'ς Κερβερίους, ἢ 'ς κόρακας, ἢ 'πὶ Ταίναρον;

ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε.

ΔΙ. ποῖ σχήσειν δοκεῖς ;  
ἐς κόρακας ὄντως ;

ΧΑ. ναὶ μὰ Δία, σοῦ γ' οὖνεκα.  
ἔμβαινε δῆ. ΔΙ. παῖ, δεῦρο.

ΧΑ. δοῦλον οὐκ ἄγω,  
εἰ μὴ νευανμάχηκε τὴν περὶ τῶν κρεῶν.

ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμιῶν.

ΧΑ. οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλω ;

ΞΑ. ποῦ δῆτ' ἀναμενῶ ;

ΧΑ. παρὰ τὸν Αὐαίνου λίθον,  
ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις ; 195

ΞΑ. πάντῃ μανθάνω.  
οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν ;

ΧΑ. κάθιζ' ἐπὶ κώπῃν. εἴ τις ἔτι πλεῖ, σπενδέτω.  
οὗτος, τί ποιεῖς ;

ΔΙ. ὅ τι ποιῶ ; τί δ' ἄλλο γ' ἢ  
ἴζω 'πὶ κώπῃν, οἷπερ ἐκέλευσάς με σύ ;

ΧΑ. οὐκουν καθεδεῖ δῆτ' ἐνθαδὶ, γάστρων ; ΔΙ. ἰδοῦ.

ΧΑ. οὐκουν προβαλεῖ τὼ χεῖρε κᾶκτενεῖς ; ΔΙ. ἰδοῦ.

ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς 202  
ἐλᾷς προθύμως ;

ΔΙ. κᾷτα πῶς δυνήσομαι,  
ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος  
ὦν, εἴτ' ἐλαύνειν ; 205

ΧΑ. ῥᾷστ' ἀκούσει γὰρ μέλη  
κάλλιστ', ἐπειδὴν ἐμβάλης ἄπαξ. ΔΙ. τίνων ;

ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε δῆ.

ΧΑ. ὦδπ ὦπ ὦδπ ὦπ.

- βρεκεκεκεξ κοὰξ κοάξ. 210  
 λιμναῖα κρηνῶν τέκνα,  
 ξύνανλον ὕμνων βοὰν  
 φθεγξώμεθ', εὐγερυν ἐμὰν ἀοιδὰν,  
 κοὰξ κοὰξ,  
 ἦν ἀμφὶ Νυσήιον 215  
 Διὸς Διώνυσον ἐν  
 Λίμναισιν ἰαχίσαμεν,  
 ἦνίχ' ὁ κραιπαλόκωμος  
 τοῖς ἱεροῖσι χύτροισι  
 χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.  
 βρεκεκεκεξ κοὰξ κοάξ. 220  
 ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι  
 τὸν ὄρρον, ὦ κοὰξ κοάξ·  
 ὑμῖν δ' ἴσως οὐδὲν μέλει.  
 ΒΑ. βρεκεκεκεξ κοὰξ κοάξ. 225  
 ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοάξ.  
 οὐδὲν γάρ ἐστ' ἄλλ' ἢ κοάξ.  
 ΒΑ. εἰκότως γ', ὦ πολλὰ πράτ-  
 των· ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι  
 καὶ κεροβάτας Πὰν, ὁ καλαμόφθογγα παίζων· 230  
 προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,  
 ἔνεκα δόνακος, ὃν ὑπολύριον  
 ἐνυδρον ἐν λίμναις τρέφω.  
 βρεκεκεκεξ κοὰξ κοάξ. 235  
 ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω·  
 ἀλλ', ὦ φιλωδὸν γένος, 239  
 παύσασθε.  
 ΒΑ. μᾶλλον μὲν οὖν  
 φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-  
 ηλίοις ἐν ἀμέραισιν  
 ἡλάμεσθα διὰ κυπείρου



- καὶ φλέω, χαίροντες ῥῶδης  
 πολυκολύμβοισιν μέλεσσιν, 245  
 ἢ Διὸς φεύγοντες ὄμβρον  
 ἔνυδρον ἐν βυθῷ χορείαν  
 αἰόλαν ἐφθεγξάμεσθα  
 πομφολυγοπαφλάσμασιν.
- ΔΙ. βρεκεκεκὲξ κοᾶξ κοᾶξ. 250  
 τουτὶ παρ' ὑμῶν λαμβάνω.
- ΒΑ. δεινὰ τᾶρα πεισόμεσθα.  
 ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων  
 εἰ διαρραγήσομαι. 255
- ΒΑ. βρεκεκεκὲξ κοᾶξ κοᾶξ.  
 ΔΙ. οἰμῶζετ'· οὐ γάρ μοι μέλει.  
 ΒΑ. ἀλλὰ μὴν κεκραξόμεσθ' ἄν  
 ὅποσον ἢ φάρυγξ ἂν ἡμῶν  
 χανδάνῃ δι' ἡμέρας. 260
- ΔΙ. βρεκεκεκὲξ κοᾶξ κοᾶξ.  
 τούτῳ γὰρ οὐ νικήσετε.  
 ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.  
 ΔΙ. οὐδέποτε· κεκράξομαι γὰρ,  
 265  
 ἅν με δῇ δι' ἡμέρας,  
 ἕως ἂν ὑμῶν ἐπικρατήσω τῷ κοᾶξ,  
 βρεκεκεκὲξ κοᾶξ κοᾶξ.  
 ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοᾶξ.
- ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.  
 ἔκβαιν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ τῷβολῷ.
- ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας; ἢ Ξανθίας. 271
- ΞΑ. ἰαῦ. ΔΙ. βάδιζε δεῦρο. ΞΑ. χαῖρ', ὦ δέσποτα.
- ΔΙ. τί ἐστι τὰντανθί; ΞΑ. σκότος καὶ βόρβορος.
- ΔΙ. κατέιδες οὔν που τοὺς πατραλοίας αὐτόθι  
 καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν; ΞΑ. σὺ δ' οὔ;  
 ΔΙ. νῆ τὸν Ποσειδῶ 'γωγε, καὶ νυνὶ γ' ὀρώ. 276



ἄγε δὴ, τί δρῶμεν ;

ΞΑ. προῖέναι βέλτιστα νῶν,  
ὥς οὗτος ὁ τόπος ἐστὶν οὗ τὰ θηρία  
τὰ δεῖν' ἔφασκ' ἐκείνος.

ΔΙ. ὥς οἰμώζεται.  
ἤλαξονεύεθ', ἵνα φοβηθείην ἐγὼ, 280  
εἰδώς με μάχιμον ὄντα, φιλοτιμούμενος.  
οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὥς Ἑρακλῆς.  
ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι,  
λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.

ΞΑ. νῆ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινός. 285

ΔΙ. ποῦ ποῦ 'στιν ; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ' ἴθι.

ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἴθι.

ΞΑ. καὶ μὴν ὁρῶ νῆ τὸν Δία θηρίον μέγα.

ΔΙ. ποῖόν τι ;

ΞΑ. δεινόν· παντοδαπὸν γοῦν γίγνεται·  
ποτὲ μέν γε βοῦς, νυνὶ δ' ὄρεῦς, ποτὲ δ' αὖ γυνή 290  
ὠραιοτάτῃ τις. ΔΙ. ποῦ 'στι ; φέρ' ἐπ' αὐτὴν ἴω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.

ΔΙ. Ἐμπουσα τοῖνυν ἐστί.

ΞΑ. πυρὶ γοῦν λάμπεται  
ἅπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει.

ΞΑ. νῆ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον, 295  
σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἂν τραποίμην ;

ΞΑ. ποῖ δ' ἐγώ ;

ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ᾧ σοι ξυμπότης.

ΞΑ. ἀπολούμεθ', ὠναξ Ἑράκλεις.

ΔΙ. οὐ μὴ καλεῖς μ',  
ᾧνθρωφ', ἵκετεύω, μηδὲ κατερεῖς τοῦνομα.

ΞΑ. Διόνυσε τοῖνυν. ΔΙ. τοῦτ' ἔθ' ἦττον θατέρου. 300

ΞΑ. ἴθ' ἥπερ ἔρχει. δεῦρο δεῦρ', ᾧ δέσποτα.

ΔΙ. τί δ' ἔστι ;

- ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,  
 ἕξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν·  
 ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν ὀρώ.  
 ἡμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νῆ τὸν Δία.  
 ΔΙ. καὐθις κατόμοσον. ΞΑ. νῆ Δί'. 306  
 ΔΙ. ὄμοσον. ΞΑ. νῆ Δία.  
 ΔΙ. οἴμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἰδών·  
 ΞΑ. ὁδὶ δὲ δείσας ὑπερεπυρρίασέ σου.  
 ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν ;  
 τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι ; 310  
 αἰθέρα Διὸς δωμάτιον, ἧ χρόνου πόδα ;  
 ΞΑ. οὐτος. ΔΙ. τί ἔστιν ; ΞΑ. οὐ κατήκουσας ; ΔΙ. τίνος ;  
 ΞΑ. αὐλῶν πνοῆς.  
 ΔΙ. ἔγωγε, καὶ δάδων γέ με  
 αὔρα τις εἰσέπνευσε μυστικωτάτη.  
 ἀλλ' ἡρεμὶ πτήξαντες ἀκροασώμεθα. 315

## ΧΟΡΟΣ ΜΥΣΤΩΝ.

- Ἰαχχ', ὦ Ἰαχχε.  
 Ἰαχχ', ὦ Ἰαχχε.  
 ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δεσποθ', οἱ μεμνημένοι  
 ἐνταῦθά πον παίζουσιν, οὓς ἔφραζε νῶν.  
 ἄδουσι γοῦν τὸν Ἰαχχον ὕπερ Διαγόρας. 320  
 ΔΙ. καμοὶ δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν  
 βέλτιστόν ἐστιν, ὡς ἂν εἰδῶμεν σαφῶς.  
 ΧΟ. Ἰαχχ', ὦ πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων,  
 Ἰαχχ', ὦ Ἰαχχε, 325  
 ἔλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,  
 ὁσίους ἐς θιασώτας,  
 πολύκαρπον μὲν τινάσσω  
 περὶ κρατὶ σῶ βρύνοντα  
 στέφανον μύρτων· θρασεῖ δ' ἐγκατακρούων 330

ποδὶ τὰν ἀκόλαστον  
 φιλοπαίγμονα τιμὰν,  
 χαρίτων πλείεστον ἔχουσαν μέρος, ἀγνὰν, ἱερὰν 335  
 ὁσίοις μύσταις χορείαν.

ΞΑ. ᾧ πότνια πολυτίμητε Δήμητρος κόρη,  
 ὥς ἡδὺ μοι προσέπνευσε χοιρείων κρεῶν.

ΔΙ. οὐκουν ἀτρέμ' ἔξεις, ἦν τι καὶ χορδῆς λάβῃς ;

ΧΟ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἦκεις τινάσ-  
 σων, 340

Ἰακχ', ᾧ Ἰακχε,  
 νυκτέρου τελετῆς φωσφόρος ἀστήρ.  
 φλογὶ φέγγεται δὲ λειμών' 345  
 γόνυ πάλλεται γερόντων  
 ἀποσεύονται δὲ λύπας  
 χρονίους τ' ἐτών παλαιῶν ἐνιαυτοὺς,  
 ἱερᾶς ὑπὸ τιμᾶς.

σὺ δὲ λαμπάδι φέγγων 350  
 προβάδην ἔξαγ' ἐπ' ἀνθηρόν ἔλειον δάπεδον  
 χοροποιὸν, μάκαρ, ἦβαν.  
 εὐφημεῖν χρὴ καξίστασθαι τοῖς ἡμετέροισι χοροῖσιν  
 ὅστις ἄπειρος τοιῶνδε λόγων, ἢ γνώμη μὴ κα-  
 θαρεύει, 355

ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν,  
 μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ  
 ἐτελέσθη,

ἢ βωμολόχοις ἔπεσιν χαίρει, μὴ 'ν καιρῷ τοῦτο  
 ποιούσιν,

ἢ στάσιν ἐχθρὰν μὴ καταλύει, μηδ' εὐκόλός ἐστι  
 πολίταις,

ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίῳν ἐπιθυμῶν,  
 ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδο-  
 κεῖται, 361

ἥ προδίδωσιν φρούριον ἥ ναῦς, ἥ τὰ πόρρητ' ἀπο-  
 πέμπει  
 ἐξ Αἰγίνης Θωρυκίων ὦν, εἰκοστολόγος κακο-  
 δαίμων,  
 ἀσκήματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς Ἑπί-  
 δαυρον,  
 ἥ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν  
 τινὰ πείθει, 365  
 ἥ κατατιλᾷ τῶν Ἑκαταίων, κυκλίοισι χοροῖσιν  
 ὑπᾶδων,  
 ἥ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὦν εἶτ' ἀπο-  
 τρώγει,  
 κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ  
 Διονύσου·  
 τούτοις αὐτῷ καῦθις ἀπανδῷ καῦθις τὸ τρίτον μάλ'  
 ἀπανδῷ  
 ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ἀνεγείρετε  
 μολπὴν 370  
 καὶ παννυχίδας τὰς ἡμετέρας, αἱ τῇδε πρέπουσιν  
 ἑορτῇ.  
 χῶρει νυν πᾶς ἀνδρείως  
 ἐς τοὺς εὐανθεῖς κόλπους  
 λειμώνων ἐγκρούων  
 κἀπισκώπτων 375  
 καὶ παίζων καὶ χλευάζων.  
 ἡρίσθηται δ' ἐξαρκούντως.  
 ἀλλ' ἔμβα χῶπως ἀρεῖς  
 τὴν Σώτειραν γενναίως  
 τῇ φωνῇ μολπάζων,  
 ἥ τὴν χώραν 380  
 σῶζειν φήσ' ἐς τὰς ὥρας,  
 κἂν Θωρυκίων μὴ βούληται. 381

ἄγε νυν ἑτέραν ὕμνων ἰδέαν τὴν καρποφόρον  
 βασιλειαν,

Δήμητρα θεὰν, ἐπικοσμοῦντες ζαθέοις μολπαῖς  
 κελαδεῖτε.

Δήμητερ, ἄγνων ὀργίων

ἄνασσα, συμπαραστάτει, 385

καὶ σῶζε τὸν σαντῆς χορόν·

καὶ μ' ἀσφαλῶς πανήμερον

παῖσαί τε καὶ χορεῦσαι·

καὶ πολλὰ μὲν γέλοιά μ' εἰ-

πεῖν, πολλὰ δὲ σπουδαῖα, καὶ 390

τῆς σῆς ἑορτῆς ἀξίως

παῖσαντα καὶ σκώψαντα νι-

κήσαντα ταινιοῦσθαι.

ἀλλ' εἶα 394

νῦν καὶ τὸν ὥραϊον θεὸν παρακαλεῖτε δεῦρο 395

ῥῥαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.

\*Ἰακχε πολυτίμητε, μέλος ἑορτῆς

ἥδιστον εὐρών, δεῦρο συνακολουθεῖ

πρὸς τὴν θεὸν καὶ δείξον ὥς 400

ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.

\*Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με,

σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι

κάπ' εὐτελείᾳ τόν τε σανδαλίσκον 405

καὶ τὸ ῥάκος, κᾶξεῦρες ὥστ'

ἀζημίους παίζειν τε καὶ χορεύειν.

\*Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.

καὶ γὰρ παραβλέψας τι μειρακίσκης γ'

νῦν δὴ κατεῖδον, καὶ μάλ' εὐπροσώπου, 410

συμπαιστρίας χιτωνίου

παρραγέντος τιθθίου προκῦψαν.

\*Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.

- ΔΙ. ἐγὼ δ' αἰεί πως φιλακόλουθός εἰμι καὶ [μετ' αὐτῆς]  
παίζων χορεύειν βούλομαι. ΞΑ. κᾶγωγε πρόσ.
- ΧΟ. βούλεσθε δῆτα κοινῇ 416  
σκώψωμεν Ἀρχέδημον ;  
ὃς ἐπτέτης ὦν οὐκ ἔφυσε φράτερας,  
νυνὶ δὲ δημαγωγεῖ  
ἐν τοῖς ἄνω νεκροῖσι, 420  
κᾶστίν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.
- ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῦν  
Πλούτων' ὅπου 'νθάδ' οἰκεῖ ;  
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.
- ΧΟ. μηδὲν μακρὰν ἀπέλθης,  
μηδ' αὖθις ἐπανέρη με, 435  
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.
- ΔΙ. αἴροί' ἂν αὖθις, ὦ παῖ.
- ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα  
ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν ;
- ΧΟ. χωρεῖτε 440  
νῦν ἱρὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος  
παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς.
- ΔΙ. ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξίν, 444  
οὗ παννυχίζουσιν θεᾷ, φέγγος ἱρὸν οἴσων.
- ΧΟ. χωρῶμεν ἐς πολυρρόδους 448  
λειμῶνας ἀνθεμῶδεις, ἱερὰς  
τὸν ἡμέτερον τρόπον, 450  
τὸν καλλιχωρότατον, ἵνα  
παίζοντες, δὴ ὄλβιαι  
Μοῖραι ξυνάγουσιν.  
μόνοις γὰρ ἡμῖν ἥλιος  
καὶ φέγγος ἱλαρόν ἐστιν, 455  
ὅσοι μεμνήμεθ' ἐν-  
σεβῇ τε διήγομεν

τρόπον περὶ τοὺς ξένους  
καὶ τοὺς ἰδιώτας.

ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ.

- ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω ; τίνα ; 460  
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι ;  
ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,  
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων ;  
ΔΙ. παῖ παῖ.

ΑΙΑΚΟΣ.

τίς οὗτος ;

- ΔΙ. Ἡρακλῆς ὁ καρτερός.

- ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ 465  
καὶ μιὰρὲ καὶ παμμίαρε καὶ μιαρῶτατε,  
ὅς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον  
ἀπῆξας ἄγχων ἀποδρὰς ὄχου λαβὼν,  
ὃν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·  
τοία Στυγὸς σε μελανοκάρδιος πέτρα 470  
'Αχερόντιός τε σκόπελος αἱματοσταγῆς  
φρουροῦσι, Κωκυτοῦ τε περίδρομοι κύνες,  
'Εχιδνά θ' ἐκατογκέφαλος, ἥ τὰ σπλάγχνα σου  
διασπαράξει, πλευμόνων τ' ἀνθάψεται  
Ταρτησίᾳ μύραινα· τὼ νεφρῷ δέ σου 475  
αὐτοῖσιν ἐντέροισιν ἡματωμένω  
διασπάζονται Γοργόνες Τιθράσιαι,  
ἐφ' ἃς ἐγὼ δρομαῖον ὀρμήσω πόδα.  
ΞΑ. οὗτος, τί δέδρακας ; οὐκ ἀναστήσει ταχὺ 480  
πρίν τινά σ' ἰδεῖν ἀλλότριον ;

- ΔΙ. ἀλλ' ὠρακιῶ.  
ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σφογγιάν.



ΞΑ. ἰδοὺ λαβέ. ΔΙ. προσθοῦ.

ΞΑ. ποῦ 'στιν; ὦ χρυσοῖ θεοὶ  
ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. δείσασα γὰρ  
εἰς τὴν κάτω μου κοιλίαν καθεῖρπυσεν. 485

ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων.

ΔΙ. ἐγώ;  
πῶς δειλὸς, ὅστις σφογγιὰν ἤτησά σε;

ΞΑ. ἀνδρεΐά γ', ὦ Πόσειδον.

ΔΙ. οἶμαι νῆ Δία.  
σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ῥημάτων  
καὶ τὰς ἀπειλὰς. ΞΑ. οὐ μὰ Δί' οἶδ' ἐφρόντισα

ΔΙ. ἴθι νυν, ἐπειδὴ ληματιῆς κἀνδρεῖος εἶ,  
σὺ μὲν γενοῦ γῶ, τὸ ῥόπαλον τοῦτ' ἐλαβὼν 495  
καὶ τὴν λεοντὴν, εἴπερ ἀφοβόσπλαγχνος εἶ·  
ἐγὼ δ' ἔσομαί σοι σκευφόρος ἐν τῷ μέρει.

ΞΑ. φέρε δὴ ταχέως αὔτ'. οὐ γὰρ ἀλλὰ πειστέον·  
καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,  
εἰ δειλὸς ἔσομαι καὶ κατὰ σέ τὸ λῆμ' ἔχων. 500

ΔΙ. μὰ Δί' ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.  
φέρε νυν, ἐγὼ τὰ στρώματ' αἴρωμαι ταδί.

### ΘΕΡΑΠΙΑΝΑ.

ὦ φίλταθ' ἦκεις Ἡράκλεις; δεῦρ' εἴσιθι.

ἡ γὰρ θεός σ' ὥς ἐπύθεθ' ἦκοιτ', εὐθέως

1. ἔπεττεν ἄρτους, ἦψε κατερικτῶν χύτρας 505

ἔτνους δὴ τρεῖς, βοῦν ἀπηνθράκιζ' ὄλον,

πλακοῦντας ὥπτα, κολλάβους· ἀλλ' εἴσιθι.

ΞΑ. κάλλιστ', ἐπαινῶ.

ΘΕ. μὰ τὸν Ἀπόλλω οὐ μή σ' ἐγὼ  
περιόψομα πελθόντ', ἐπεὶ τοι καὶ κρέα



ἀνέβραττεν ὀρνίθεια, καὶ τραγήματα 510  
ἔφρυγε, κῶνον ἀνεκεράννυ γλυκύτατον.  
ἀλλ' εἴσιθ' ἄμ' ἐμοί. ΞΑ. πάνυ καλῶς.

ΘΕ. ληρεῖς ἔχων  
οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρὶς γέ σοι  
ἦδη ἔσθ' ὠραιότατη κῶρχηστρίδες  
ἔτεραι δὴ τρεῖς.

ΞΑ. πῶς λέγεις ; ὀρχηστρίδες ; 515

ΘΕ. ἀλλ' εἴσιθ', ὥς ὁ μάγειρος ἦδη τὰ τεμάχη  
ἔμελλ' ἀφαιρεῖν χὴ τράπεζ' εἰσήρετο.

ΞΑ. ἴθι νυν, φράσον πρότιστα ταῖς ὀρχηστρίσιν  
ταῖς ἔνδον οὔσαις αὐτὸς ὥς εἰσέρχομαι. 520  
ὁ παῖς, ἀκολουθεῖ δεῦρο τὰ σκεύη φέρων.

ΔΙ. ἐπίσχεσ οὔτος. οὐ τί που σπουδὴν ποιεῖ,  
ὅτιή σε παίζων Ἑρακλέα ἔνεσκεῦασα ;  
οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία,  
ἀλλ' ἀράμενος οἷσεις πάλιν τὰ στρώματα ; 525

ΞΑ. τί δ' ἔστιν ; οὐ δὴ πού μ' ἀφελέσθαι διαβοῶ  
ἄδωκας αὐτός ;

ΔΙ. οὐ τάχ', ἀλλ' ἦδη ποιῶ.  
κατάθου τὸ δέρμα.

ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι  
καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. ποίοις θεοῖς ;  
τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν 530  
ὥς δοῦλος ὢν καὶ θνητὸς ἀλκμήνης ἔσει ;

ΞΑ. ἀμέλει, καλῶς· ἔχ' αὐτ'. ἴσως γάρ τοί ποτε  
ἐμοῦ δεηθείης ἂν, εἰ θεὸς θέλοι.

ΧΘ. ταῦτα μὲν πρὸς ἀνδρός ἐστι 534  
νοῦν ἔχοντος καὶ φρένας καὶ  
πολλὰ περιπεπλευκός,  
μετακυλινδεῖν αὐτὸν ἀεὶ 535

πρὸς τὸν εὖ πράττοντα τοῖχον  
 μᾶλλον ἢ γεγραμμένην  
 εἰκὸν' ἐστάναι, λαβόνθ' ἐν  
 σχῆμα· τὸ δὲ μεταστρέφεισθαι  
 πρὸς τὸ μαλθακώτερον  
 δεξιοῦ πρὸς ἀνδρός ἐστι  
 καὶ φύσει Θηραμένους. 540

## ΠΑΝΔΟΚΕΥΤΡΙΑ.

Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ παυνούργος οὔτοσί,  
 ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε 550  
 ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.

## ΠΛΑΘΑΝΗ.

νῆ Δία,  
 ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἦκει τινί.  
 ΠΑΝ. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἴκοσιν  
 ἀνημιωβολιαῖα. ΞΑ. δώσει τις δίκην.  
 ΠΑΝ. καὶ τὰ σκόροδα τὰ πολλὰ. 555  
 ΔΙ. ληρεῖς, ὦ γύναι,  
 κοῦκ οἶσθ' ὅ τι λέγεις.  
 ΠΛΑ. οὐ μὲν οὖν με προσεδόκας,  
 ὅτιῃ κοθόρνους εἶχες, ἂν γυνῶναί σ' ἔτι ;  
 ΠΑΝ. τί daί ; τὸ πολὺν τάριχος οὐκ εἶρηκά πῶ.  
 ΠΛΑ. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,  
 ὃν οὗτος αὐτοῖς ταλάροις κατήσθιεν. 560  
 ΠΑΝ. κάπειτ' ἐπειδὴ τὰργύριον ἐπραττόμην,  
 ἔβλεψεν εἷς με δριμὺν κάμνκατό γε.  
 ΞΑ. τούτου πάνυ τοῦργον, οὗτος ὁ τρόπος πανταχοῦ.  
 ΠΛΑ. καὶ τὸ ξίφος γ' ἐσπάτο, μαίνεσθαι δοκῶν.  
 ΠΑΝ. νῆ Δία, τάλαινα. 565

- ΠΛΑ. νὼ δὲ δεισάσα γέ που  
ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·  
ὁ δ' ὥχετ' ἐξάξας γε τοὺς ψιάθους λαβών.
- ΞΑ. καὶ τοῦτο τούτου τοῦργον. ἀλλ' ἐχρῆν τι δρᾶν.
- ΠΑΝ. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι
- ΠΛΑ. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχῃς, Ὑπέρβολον,  
ἵν' αὐτὸν ἐπιτρίψωμεν. 571
- ΠΑΝ. ὦ μιὰρὰ φάρυγξ,  
ὥς ἡδέως ἄν σου λίθῃ τοὺς γομφίους  
κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.
- ΠΛΑ. ἐγὼ δ' ἂν ἐς τὸ βάραθρον ἐμβάλοίμι σε.
- ΠΑΝ. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμί σου, 575  
δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.  
ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὅς αὐτοῦ τήμερον  
ἐκπηγεῖται ταῦτα προσκαλούμενος.
- ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
- ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580  
οὐκ ἂν γενοίμην Ἡρακλῆς αὖ.
- ΔΙ. μηδαμῶς,  
ὦ Ξανθίδιον.
- ΞΑ. καὶ πῶς ἂν ἀλκμήνης ἐγὼ  
νίδος γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὢν ;
- ΔΙ. οἶδ' οἶδ' ὅτι θυμοί, καὶ δικαίως αὐτὸ δρᾷς·  
κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι. 585  
ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,  
πρόρριζος αὐτὸς, ἢ γυνή, τὰ παιδιά,  
κάκιστ' ἀπολοίμην, κἀρχέδημος ὁ γλάμων.
- ΞΑ. δέχομαι τὸν ὄρκον, κἀπὶ τούτοις λαμβάνω.

ΧΟΡΟΣ.

- νῦν σὸν ἔργον ἔστ', ἐπειδὴ  
τὴν στολὴν εἴληφας, ἦνπερ 590

εἶχες ἐξ ἀρχῆς, πάλιν  
 ἀνανεάζειν πρὸς τὸ σοβαρὸν,  
 καὶ βλέπειν αὖθις τὸ δεινὸν,  
 τοῦ θεοῦ μεμνημένον  
 ᾧπερ εἰκάζεις σεαυτόν.  
 εἰ δὲ παραληρῶν ἀλώσει  
 καὶ βαλεῖς τι μαλθακὸν,  
 αὖθις αἶρεσθαί σ' ἀνάγκη  
 ἵσταί πάλιν τὰ στρώματα.

595

ΞΑ. οὐ κακῶς, ὦνδρες, παραινείτ',  
 ἀλλὰ καὐτὸς τυγχάνω ταῦτ'  
 ἄρτι συννοούμενος.  
 ὅτι μὲν οὔν, ἦν χρηστὸν ἦ τι,  
 ταῦτ' ἀφαιρείσθαι πάλιν πει-  
 ράσεταιί μ' εἴ οἶδ' ὅτι.  
 ἀλλ' ὅμως ἐγὼ παρέξω  
 ἑμαυτὸν ἀνδρεῖον τὸ λῆμα  
 καὶ βλέποντ' ὀρίγανον.  
 δεῖν δ' ἔοικεν, ὥς ἀκούω  
 τῆς θύρας καὶ δὴ ψόφον.

600

## ΑΙΑΚΟΣ. ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ.

ΑΙΑ. ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον, 605  
 ἵνα δῶ δίκην· ἀνύετον. ΔΙ. ἥκει τῷ κακόν.

ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσσιτον;

ΑΙΑ. εἶεν, μάχει;

ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας  
 χωρεῖτε δευρὶ καὶ μάχεσθε τουτῷ.

ΔΙ. εἴτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ 610  
 κλέπτοντα πρὸς τὰλλότρια; ΑΙΑ. μᾶλλ' ὑπερφυᾶ.

ΔΙ. σχέτλια μὲν οὔν καὶ δεινὰ.

ΞΑ. καὶ μὴν νῆ Δία,

εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι,  
 ἧ' κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.  
 καὶ σοι ποιήσω πρᾶγμα γενναῖον πάνν· 615  
 βασάνιζε γὰρ τὸν παῖδα τουτοινὶ λαβὼν,  
 κἂν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.

AIA. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι  
 δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,  
 στρεβλῶν, ἔτι δ' ἐς τὰς ῥίνας ὄξος ἐγχέων, 620  
 πλύνθους ἐπιτιθεῖς, πάντα τᾶλλα, πλὴν πράσῳ  
 μὴ τύπτε τοῦτον μῆδὲ χητεῖφ νέφ.

AIA. δίκαιος ὁ λόγος· κἂν τι πηρώσω γέ σοι  
 τὸν παῖδα τύπτων, τὰργύριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπαγαγών. 625

AIA. αὐτοῦ μὲν οὖν, ἵνα σοί κατ' ὀφθαλμοὺς λέγῃ.  
 κατάθου σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς  
 ἐνταῦθα μῆδὲν ψευδός.

ΔΙ. ἀγορεύω τινὶ  
 ἐμὲ μὴ βασανίσειν ἀθάνατον ὄντ'. εἰ δὲ μὴ,  
 αὐτὸς σεαυτὸν αἰτιῶ. AIA. λέγεις δὲ τί; 630

ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διὸς,  
 τοῦτον δὲ δοῦλον. AIA. ταῦτ' ἀκούεις;

ΞΑ. φήμ' ἐγώ.  
 καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος·  
 εἵπερ θεὸς γάρ ἐστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός,  
 οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί; 635

ΞΑ. δίκαιος ὁ λόγος· χῶπότερον ἂν νῶν ἴδῃς  
 κλαύσαντα πρότερον ἢ προτιμήσαντά τι  
 τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

AIA. οὐκ ἔσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνὴρ· 640  
 χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.

ΞΑ. πῶς οὖν βασανιείς νὺν δικαίως ;

ΑΙΑ. ῥαδίως·

πληγὴν παρὰ πληγὴν ἐκάτερον.

ΞΑ. καλῶς λέγεις.

ΑΙΑ. ἰδοῦ. ΞΑ. σκόπει νυν ἦν μ' ὑποκινήσαντ' ἴδης.

ΑΙΑ. ἤδη 'πάταξά σ'. ΞΑ. οὐ μὰ Δί' οὐδ' ἐμοὶ δοκεῖς.

ΑΙΑ. ἀλλ' εἰμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. πηνίκα; 646

ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κᾶτα πῶς οὐκ ἔπτарου ;

ΑΙΑ. οὐκ οἶδα· τουδὶ δ' αὖθις ἀποπειράσομαι.

ΞΑ. οὐκουν ἀνύσεις ; ἰατταταῖ.

ΑΙΑ. τί τᾶτταταῖ ;

μῶν ὠδυνήθης ;

ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα 650

ὀπόθ' Ἑράκλεια τὰν Διομείοις γίγνεται.

ΑΙΑ. ἀνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.

ΔΙ. ἰοὺ ἰού. ΑΙΑ. τί ἔστιν ; ΔΙ. ἱππέας ὄρω.

ΑΙΑ. τί δῆτα κλάεις ; ΔΙ. κρομμύνων ὀσφραίνομαι.

ΑΙΑ. ἐπεὶ προτιμᾶς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655

ΑΙΑ. βαδιστέον τᾶρ' ἐστὶν ἐπὶ τονδὶ πάλιν.

ΞΑ. οἶμοι. ΑΙΑ. τί ἔστι ; ΞΑ. τὴν ἄκανθαν ἔξελε.

ΑΙΑ. τί τὸ πρᾶγμα τουτί ; δεῦρο πάλιν βαδιστέον.

ΔΙ. Ἄπολλον, ὅς που Δῆλον ἢ Πύθων' ἔχεις.

ΞΑ. ἤλγησεν· οὐκ ἤκουσας ;

ΔΙ. οὐκ ἔγωγ', ἐπεὶ 660

ἱαμβον Ἰππώνακτος ἀνέμιμνησκόμην.

ΞΑ. οὐδὲν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνas σπόδει.

ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἤδη παρέχε τὴν γαστέρα.

ΔΙ. Πόσειδον, ΞΑ. ἤλγησέν τις.

ΔΙ. ὃς Αἰγαίου πρῶνας ἢ γλαυκᾶς μέδεις 665

ἀλδς ἐν βένθεσιν.

ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν

ὀπότερος ὑμῶν ἐστι θεός. ἀλλ' εἴσιτον·



ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται 670  
 χῆ Φερσέφατθ', ἅτ' ὄντε κἀκείνω θεῶ.

ΔΙ. ὀρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε  
 πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

## ΧΟΡΟΣ.

Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν  
 αἰοιδᾶς ἐμᾶς, 676

τὸν πολλὸν ὀψομένη λαῶν ὄχλον, οὗ σοφαίαι  
 μυρίαι κάθηνται,  
 φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ δὴ χεῖλεσιν  
 ἀμφιλάλοισ  
 δεινὸν ἐπιβρέμεται 680

Θρηκία χελιδῶν,  
 ἐπὶ βάρβαρον ἐξομένη πέταλον·  
 ῥύξει δ' ἐπὶ κλαυτον ἀηδόνιον νόμον, ὥς ἀπολείται,  
 κὰν ἴσαι γένωνται. 685

τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει·  
 ξυμπαραίνεῖν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ  
 ἐξιῶσαι τοὺς πολίτας κἀφελεῖν τὰ δείματα.

κεῖ τις ἤμαρτε σφαλεῖς τι Φρυνίχου παλαίσμασι,  
 ἐκγενέσθαι φημι χρῆναι τοῖς ὀλισθοῦσιν τότε 690  
 αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἁμαρτίας.

εἴτ' ἄτιμόν φημι χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.  
 καὶ γὰρ αἰσχροὺς ἐστι τοὺς μὲν ναυμαχήσαντας μίαν  
 καὶ Πλαταιᾶς εὐθύς εἶναι κἀντὶ δούλων δεσπότης.  
 κούδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς φάσκειν  
 ἔχειν, 695

ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.  
 πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἳ μεθ' ὑμῶν, πολλὰ δὴ  
 χοῖ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,

τὴν μίαν ταύτην παρῆναι ξυμφορὰν αἰτουμένοις.  
 ἀλλὰ τῆς ὀργῆς ἀνέντες, ὧ σοφώτατοι φύσει, 700  
 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα  
 καπιτίμους καὶ πολίτας, ὅστις ἂν ξυνναυμαχῇ.

εἰ δὲ τοῦτ' ὀγκωσόμεσθα κάποσεμνυνούμεθα, 703  
 τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλας,  
 ὑστέρῳ χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ δόξομεν.

εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ τρόπον ὅστις  
 ἔτ' οἰμώζεται,

οὐ πολλὸν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν, 706

Κλειγένης ὁ μικρὸς,

ὁ πονηρότατος βαλανεύς ὁπόσοι κρατοῦσι κυκη-  
 σιτέφρου 710

ψευδολίτρου κονίας

καὶ Κιμωλίας γῆς,

χρόνον ἐνδιατρίψει· ἰδὼν δὲ τάδ' οὐκ

εἰρηνικὸς ἔσθ', ἵνα μή ποτε κάποδυθῇ μεθύων ἄ- 715  
 νευ ξύλου βαδίζων.

πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι

ταῦτόν ἔς τε τῶν πολιτῶν τοὺς καλοὺς καὶ τοὺς  
 κακοὺς,

ἔς τε τὰρχαῖον νόμισμα καὶ τὸ καινὸν χρυσίον. 720

οὔτε γὰρ τούτοισιν οὔσιν οὐ κεκιβδηλεμένοις,

ἀλλὰ καλλίστοις ἀπάντων, ὥς δοκεῖ, νομισμάτων,

καὶ μόνοις ὀρθῶς κοπέισι καὶ κεκωδωνισμένοις 723

ἐν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροισι πανταχοῦ,

χρώμεθ' οὐδέν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις,

χθές τε καὶ πρώην κοπέισι τῷ κακίστῳ κόμματι,

τῶν πολιτῶν θ' οὓς μὲν ἴσμεν εὐγενεῖς καὶ σώφρονας

ἄνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε κάγαθοὺς,

καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ

μουσικῇ,

729

πrouσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ  
πυρρίαις 730

καὶ πονηροῖς κακ πονηρῶν εἰς ἅπαντα χρώμεθα  
ὑστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ  
οὐδὲ φαρμακοῖσιν εἰκὴ ῥαδίως ἐχρήσατ' ἄν.  
ἀλλὰ καὶ νῦν, ὠνόητοι, μεταβαλόντες τοὺς τρόπους,  
χρήσθε τοῖς χρηστοῖσιν αὖθις· καὶ κατορθώσασι γὰρ  
εὐλογον· κἄν τι σφαλῇτ', ἐξ ἀξίου γοῦν τοῦ ξύλου,  
ἦν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκίσητε.

ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑ. νῆ τὸν Δία τὸν σωτήρα, γεννάδας ἀνὴρ 738  
ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;

ΑΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἄντικρυς,  
ὅτι δούλος ὢν ἔφασκες εἶναι δεσπότης.

ΞΑ. ὦμωξε μέντ' ἄν.

ΑΙΑ. τοῦτο μέντοι δουλικὸν  
εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἱκετεύω; 745

ΑΙΑ. μᾶλλ' ἐποπτεύειν δοκῶ,  
ὅταν καταράσωμαι λάθρα τῷ δεσπότῃ.

ΞΑ. τί δὲ τουθορύζων, ἡνίκ' ἂν πληγὰς λαβῶν  
πολλὰς ἀπίης θύραζε; ΑΙΑ. καὶ τοῦθ' ἥδομαι.

ΞΑ. τί δὲ πολλὰ πράττων;

ΑΙΑ. ὥς μὰ Δῖ' οὐδὲν οἶδ' ἐγώ.

ΞΑ. ὁμόγνιε Ζεῦ· καὶ παρακούων δεσποτῶν 750  
ἄττ' ἂν λαλῶσι; ΑΙΑ. μᾶλλὰ πλεῖν ἢ μαίνομαι.

ΞΑ. ὦ Φοῖβ' Ἀπολλων, ἔμβαλέ μοι τὴν δεξιάν,  
καὶ δὸς κύσαι καὐτὸς κύσον, καὶ μοι φράσον, 755  
πρὸς Διδῶ, ὃς ἡμῖν ἐστὶν ὁμομαστιγίας,

τίς οὗτος οὖνδον ἐστὶ θόρυβος χῆ βοῇ  
χῶ λοιδορησμός ; ΑΙΑ. Αἰσχύλου κεύριπίδου.

ΞΑ. ᾄ.

ΑΙΑ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα  
ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάνυ. 760

ΞΑ. ἐκ τοῦ ;

ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος  
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,  
τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων  
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν,  
θρόνον τε τοῦ Πλούτωνος ἐξῆς, ΞΑ. μαρθάνω. 765

ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος  
ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλου ;

ΑΙΑ. ἐκείνος εἶχε τὸν τραγωδικὸν θρόνον,  
ὡς ὢν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς ; 770

ΑΙΑ. ὅτε δὴ κατήλθ' Εὐριπίδης, ἐπεδείκνυτο  
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις  
καὶ τοῖσι πατραλοῖαισι καὶ τοιχωρύχοις,  
ὅπερ ἔστ' ἐν Αἶδου πλήθος, οἱ δ' ἀκροώμενοι  
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν 775  
ὑπερεμάνησαν, κἀνόμισαν σοφώτατον  
κᾶπειτ' ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου,  
ἔν' Αἰσχύλος καθήστο. ΞΑ. κοῦκ ἐβάλλετο ;

ΑΙΑ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν  
ὁπότερος εἶη τὴν τέχνην σοφώτερος. 780

ΞΑ. ὁ τῶν πανούργων ; ΑΙΑ. νῆ Δί', οὐράνιον γ' ὅσον.

ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἕτεροι σύμμαχοι ;

ΑΙΑ. ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε.

ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται ;

ΑΙΑ. ἀγῶνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν 785  
κᾶλεγχον αὐτῶν τῆς τέχνης.

ΞΑ.

κάπειτα πῶς

οὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου ;

ΑΙΑ. μὰ Δί' οὐκ ἐκείνος, ἀλλ' ἔκυσε μὲν Αἰσχύλον  
 ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιὰν,  
 κἀκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου· 790  
 νυνὶ δ' ἔμελλεν, ὥς ἔφη Κλειδημίδης,  
 ἔφεδρος καθεδεῖσθαι· κὰν μὲν Αἰσχύλος κρατῇ,  
 ἔξειν κατὰ χώραν· εἰ δὲ μὴ, περὶ τῆς τέχνης  
 διαγωνιείσθ' ἔφασκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρῆμ' ἄρ' ἔσται ;

ΑΙΑ. νῆ Δί', ὀλίγον ὕστερον. 795  
 κἀνταῦθα δὴ τὰ δεινὰ κινήσεται.  
 καὶ γὰρ ταλάντῳ μουσικῇ σταθμῆσεται.

ΞΑ. τί δέ ; μειαγωγήσουσι τὴν τραγωδίαν ;

ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πῆχεις ἐπῶν, 799  
 καὶ πλαίσια ξύμπηκτα, ΞΑ. πλινθεύσουσι γάρ ;

ΑΙΑ. καὶ διαμέτρους καὶ σφῆνας· ὁ γὰρ Εὐριπίδης  
 κατ' ἔπος βασανιεῖν φησι τὰς τραγωδίας.

ΞΑ. ἦ που βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.

ΑΙΑ. ἔβλεψε δ' οἷν ταυρηδὸν ἐγκύψας κάτω.

ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα ;

ΑΙΑ. τοῦτ' ἦν δύσκολον· 805  
 σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὕρισκέτην.  
 οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,

ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρύχους.

ΑΙΑ. λήρόν τε τᾶλλ' ἠγείτο τοῦ γνῶναι πέρι  
 φύσεις ποιητῶν· εἶτα τῷ σῷ δεσπότῃ 810  
 ἐπέτρεψαν, ὅτι τῆς τέχνης ἔμπειρος ἦν.  
 ἀλλ' εἰσώμεν· ὥς ὅταν γ' οἱ δεσπόται  
 ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.

ΧΘ. ἦ που δεινὸν ἐριβρεμέτας χόλον ἔνδοθεν ἔξει,  
 ἥνικ' ἂν ὀξυλάλου παρίδῃ θήγοντος ὀδόντας 815

ἀντιτέχον· τότε δὴ μανίας ὑπὸ δεινῆς  
 ὄμματα στροβήσεται. <sup>τοῦ</sup>  
 ἔσται δ' ἱππολόφων τε λόγων κορυθαίολα νείκη,  
 σκινδαλάμων τε παραζόνια, σμιλεύματά τ' ἔργων,  
 φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς <sup>820</sup>  
 ῥήμαθ' ἱπποβάμονα.  
 φρίζας δ' αὐτοκόμου λοφιᾶς λασιαύχενα χαίταν,  
 δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος ἥσει  
 ῥήματα γομποπαγῇ, πινακηδὸν ἀποσπῶν  
 γηγενεῖ φυσῆματι· <sup>825</sup>  
 ἔνθεν δὴ στοματουργὸς ἐπὼν βασανίστρια λίσπη  
 γλῶσσ', ἀνελισσομένη φθονεροὺς κινουσα χαλινούς,  
 ῥήματα δαιομένη καταλεπτολογήσει  
 πλενμόνων πολλὸν πόνον.

## ΕΥΤΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ. ΧΟΡΟΣ.

- ΕΥ. οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει. 830  
 κρείττων γὰρ εἶναι φημι τούτου τὴν τέχνην.  
 ΔΙ. Αἰσχύλε, τί σιγᾶς; αἰσθάνει γὰρ τοῦ λόγου.  
 ΕΥ. ἀποσεμνυνεῖται πρῶτον, ἅπερ ἐκάστοτε  
 ἐν ταῖς τραγῳδίαισιν ἑτερατεύετο.  
 ΔΙ. ὦ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λίαν λέγε. 835  
 ΕΥ. ἐγὼ δα τοῦτον καὶ διέσκεμμαι πάλαι,  
 ἄνθρωπον ἀγριοποιὸν, αὐθαδόστομον,  
 ἔχοντ' ἀχάλινον ἀκρατὲς ἀθύρωτον στόμα,  
 ἀπεριλάλητον, κομποφακελορρήμονα.  
 ΑΙΣ. ἄληθες, ὦ παῖ τῆς ἀρουραίας θεοῦ; 840  
 σὺ δὴ με ταῦτ', ὦ στωμυλιοσυλλεκτάδῃ  
 καὶ πτωχοποιῇ καὶ ῥακιοσυρραπτάδῃ;  
 ἀλλ' οὐ τι χαίρων αὐτ' ἐρεῖς.  
 ΔΙ. παῦ', Αἰσχύλε,  
 καὶ μὴ πρὸς ὀργὴν σπλάγχνα θερμήνῃς κότφ.



- ΑΙΣ. οὐ δῆτα, πρίν γ' ἂν τοῦτον ἀποφῆνω σαφῶς 845  
τὸν χωλοποιὸν, οἷος ὦν θρασύνεται.
- ΔΙ. ἄρν' ἄρνα μέλανα παῖδες ἐξενέγκατε·  
τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.
- ΑΙΣ. ᾧ Κρητικὰς μὲν συλλέγων μονωδίας,  
γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην, 850
- ΔΙ. ἐπίσχεις οὗτος, ᾧ πολυτίμητ' Αἰσχύλε.  
ἀπὸ τῶν χαλαζῶν δ', ᾧ πονήρ' Εὐριπίδη,  
ἄπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς,  
ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι  
θενὼν ὑπ' ὀργῆς ἐκχέῃ τὸν Τήλεφον· 855  
σὺ δὲ μὴ πρὸς ὀργὴν, Αἰσχύλ', ἀλλὰ πραύωνς  
ἐλεγχ', ἐλέγχου· λοιδορεῖσθαι δ' οὐ θέμις  
ἄνδρας ποιητὰς ὥσπερ ἄρτοπώλιδας.  
σὺ δ' εὐθὺς ὥσπερ πρίνος ἐμπρησθεὶς βοᾷς.
- ΕΥ. ἔτοιμός εἰμ' ἔγωγε, κοῦκ ἀναδύομαι, 860  
δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,  
τᾶπη, τὰ μέλη, τὰ νεῦρα τῆς τραγωδίας,  
καὶ νῆ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον  
καὶ τὸν Μελέαγρον, κἄτι μάλα τὸν Τήλεφον.
- ΔΙ. σὺ δὲ δὴ τί βουλεύει ποιεῖν; λέγ', Αἰσχύλε. 865
- ΑΙΣ. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε·  
οὐκ ἐξ ἴσου γάρ ἐστιν ἁγῶν νῶν. ΔΙ. τί δαί;
- ΑΙΣ. ὅτι ἡ ποίησις οὐχὶ συντέθνηκέ μοι,  
τούτῳ δὲ συντέθνηκεν, ὥσθ' ἔξει λέγειν.  
ὅμως δ' ἐπειδὴ σοι δοκεῖ, δρᾶν ταῦτα χρή. 870
- ΔΙ. ἴθι νυν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω,  
ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων,  
ἁγῶνα κρίναι τόνδε μουσικώτατα·  
ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.
- ΧΟ. ᾧ Διὸς ἐννέα παρθένοι ἀγναὶ 875  
Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἰ καθορᾶτε

ἀνδρῶν γυνωμοτύπων, ὅταν εἰς ἔριν ὀξύμερίμοις  
ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογούντες,  
ἔλθετ' ἐποψόμεναι δύναμιν

δεινοτάτοιον στομάτοιον πορίσασθαι 880

ρήματα καὶ παραπρίσματ' ἐπῶν.

νῦν γὰρ ἀγῶν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἡδῆ.

ΔΙ. εὐχεσθε δὴ καὶ σφῶ τι, πρὶν τᾶπη λέγειν. 885

ΑΙΣ. Δήμητερ ἢ θρέψασα τὴν ἐμὴν φρένα,  
εἶναί με τῶν σῶν ἄξιον μυστηρίων.

ΔΙ. ἴθι νυν ἐπίθες δὴ καὶ σὺ λιβανωτόν.

ΕΥ. καλῶς·

ἕτεροι γὰρ εἰσιν οἷσιν εὐχομαι θεοῖς.

ΔΙ. ἴδιοί τινές σου, κόμμα καινόν ; ΕΥ. καὶ μάλα. 890

ΔΙ. ἴθι νυν προσεύχου τοῖσιν ἰδιώταις θεοῖς.

ΕΥ. αἰθῆρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ,  
καὶ ξύνεσι καὶ μυκτῆρες ὀσφραντήριοι,  
ὀρθῶς μ' ἐλέγχειν ὦν ἂν ἄπτωμαι λόγων.

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν 895

παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαί τινα λόγων ἐμμέλειαν,  
ἔπιτε δαίαν ὁδόν.

γλῶττα μὲν γὰρ ἡγρίωται,

λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,

οὐδ' ἀκίνητοι φρένες.

προσδοκᾶν οὖν εἰκός ἐστι 900

τὸν μὲν ἀστεῖόν τι λέξειν

καὶ κατερρινημένον,

τὸν δ' ἀνασπῶντ' αὐτοπρέμνοισ'

τοῖς λόγοισιν

ἐμπεσόντα συσκεδᾶν πολ-

λὰς ἀλινδήθρας ἐπῶν.

## ΧΟΡΟΣ. ΕΤΡΙΠΙΔΙΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ.

ΔΙ. ἀλλ' ὥς τάχιστα χρὴ λέγειν· οὕτω δ' ὅπως ἐρεῖτον  
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἷ' ἂν ἄλλος εἴποι.

ΕΥ. καὶ μὴν ἐμαυτὸν μέν γε, τὴν ποίησιν οἷός εἰμι,  
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ' ἐλέγξω,  
ὥς ἦν ἀλαζὼν καὶ φένας, οἷοις τε τοὺς θεατὰς ᾧ  
ἐξηπάτα, μώρους λαβὼν παρὰ Φρυγίῳ τραφέντας.  
πρώτιστα μὲν γὰρ ἓνα τιν' ἂν καθίσεν ἐγκαλύψας,  
'Αχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνὺς,  
πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ τουτί·

ΔΙ. μὰ τὸν Δεῦ οὐ δῆθ'.

ΕΥ. ὁ δὲ χορός γ' ἤρειδεν ὀρμαθοὺς ἂν  
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν· οἱ δ' ἐσίγων.

ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καὶ με τοῦτ' ἔτερπεν οἷ  
οὐχ ἦττον ἢ νῦν οἱ λαλοῦντες.

ΕΥ. ἡλίθιος γὰρ ἦσθα,  
σάφ' ἴσθι.

ΔΙ. κάμαντῷ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεῖνα ;

ΕΥ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατὴς προσδοκῶν καθῆτο,  
ὀπόθ' ἢ Νιόβη τι φθέγγεται· τὸ δρᾶμα δ' ἂν διήκει.

ΔΙ. ὦ παμπόνηρος οἷ' ἄρ' ἐφenaκίζόμεν ὑπ' αὐτοῦ. 921  
τί σκορδινᾷ καὶ δυσφορεῖς ;

ΕΥ. ὅτι αὐτὸν ἐξελέγχω.

κάπειτ' ἐπειδὴ ταῦτα ληρήσεις καὶ τὸ δρᾶμα  
ἤδη μεσοίῃ, ῥήματ' ἂν βόεια δώδεκ' εἴπεν,  
ὀφρὺς ἔχοντα καὶ λόφους, δεῖν' ἄττα μορμωρῶπα,  
ἄγνωτα τοῖς θεωμένοις. ΑἴΣ. οἷμοι τάλας. 926

ΔΙ. σιώπα.

ΕΥ. σαφὲς δ' ἂν εἶπεν οὐδὲ ἔν. ΔΙ. μὴ πρίε τοὺς δδόντας.

ΕΥ. ἀλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ 'π' ἀσπίδων  
ἐπόντας

γρυπαέτους χαλκηλάτους καὶ ῥήμαθ' ἱππόκρημνα,  
 ἃ ξυμβαλεῖν οὐ ῥάδι' ἦν. 930

ΔΙ. νῆ τοὺς θεοὺς, ἐγὼ γούν  
 ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα  
 τὸν ξουθὸν ἱππαλεκτρύονα ζητῶν, τίς ἐστὶν ὄρνις.

ΑΙΣ. σημεῖον ἐν ταῖς ναυσὶν, ὦμαθέστατ', ἐνεγέγραπτο.

ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ὄμην Ἑρυσὶν εἶναι.

ΕΥ. εἴτ' ἐν τραγωδίαις ἐχρῆν κἀλεκτρύονα ποιῆσαι ; 935

ΑΙΣ. σὺ δ', ὦ θεοῖσιν ἐχθρὲ, ποῖ' ἄττ' ἐστὶν ἄττ' ἐποίεις ;

ΕΥ. οὐχ ἱππαλεκτρύονας μὰ Δί' οὐδὲ τραγελάφους,  
 ἅπερ σὺ,

ἂν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς γρά-  
 φουσιν·

ἀλλ' ὥς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ  
 πρῶτον εὐθὺς

οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπαχθῶν,  
 ἴσχυρα μὲν πρῶτιστον αὐτὴν καὶ τὸ βάρος  
 ἀφείλον 941

ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοις λευκοῖς,  
 χυλὸν διδοὺς στωμυλμάτων, ἀπὸ βιβλίων ἀπηθῶν·  
 εἴτ' ἀνέτρεφον μονωδίαις, Κηφισοφῶντα μινύς·  
 εἴτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδ' ἐμπεσὼν  
 ἔφυρον, 945

ἀλλ' οὕξιὼν πρῶτιστα μὲν μοι τὸ γένος εἶπ' ἂν  
 εὐθὺς

τοῦ δράματος.

ΑΙΣ. κρείττον γὰρ ἦν σοι νῆ Δί' ἢ τὸ σαυτοῦ.

ΕΥ. ἔπειτ' ἀπὸ τῶν πρῶτων ἐπῶν οὐδὲν παρήκ' ἂν  
 ἀργὸν,

ἀλλ' ἔλεγεν ἡ γυνὴ τέ μοι χῶ δοῦλος οὐδὲν ἦττον,  
 χῶ δεσπότης χῆ παρθένος χῆ γραῦς ἄν. 950

ΑΙΣ. εἶτα δῆτα

οὐκ ἀποθανεῖν σε ταῦτ' ἐχρήν τολμῶντα ;

ΕΥ. μὰ τὸν Ἀπόλλω·

δημοκρατικὸν γὰρ αὐτ' ἔδρων.

ΔΙ. τοῦτο μὲν ἔασον, ὦ τᾶν.

οὐ σοὶ γάρ ἐστι περίπατος κάλλιστα περί γε τούτου.

ΕΥ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα

ΑΙΣ. φημὶ καὶ γώ.

ὥς πρὶν διδάξαι γ' ὄφελος μέσος διαρραγῆναι. 955

ΕΥ. λεπτῶν τε καινόνων ἐσβολὰς ἐπὼν τε γωνιασμούς,  
νοεῖν, ὀρᾶν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν,  
κάχ' ὑποτοπείσθαι, περινοεῖν ἅπαντα

ΑΙΣ. φημὶ καὶ γώ.

ΕΥ. οἰκεία πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν,  
ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες γὰρ οὔτοι 960  
ἤλεγχον ἂν μου τὴν τέχνην· ἀλλ' οὐκ ἐκομπο-  
λάκου

ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον  
αὐτοὺς,

Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαρο-  
πόλους.

γνώσει δὲ τοὺς τούτου τε κάμου γ' ἐκατέρου  
μαθητάς.

τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ Μανῆς,  
σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπται,  
οὔμοι δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ κομφός.

ΔΙ. Θηραμένης ; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα,  
ὃς ἦν κακοῖς που περιπέσῃ καὶ πλησίον παραστῇ,  
πέπτωκεν ἔξω τῶν κακῶν, οὐ Χίος, ἀλλὰ Κεῖος. 970

ΕΥ. τοιαῦτα μέντοι γὰρ φρονεῖν  
τούτοισιν εἰσηγησάμην,  
λογισμὸν ἐνθεῖς τῇ τέχνῃ  
καὶ σκέψιν, ὥστ' ἤδη νοεῖν

- ἅπαντα καὶ διειδέναι 975  
 τά τ' ἄλλα καὶ τὰς οἰκίας  
 οἰκεῖν ἄμεινον ἢ πρὸ τοῦ,  
 κἄνασκοπεῖν, πῶς τοῦτ' ἔχει ;  
 ποῦ μοι τοδί ; τίς τοῦτ' ἔλαβε ;  
 ΔΙ. νῆ τοὺς θεοὺς, νῦν γοῦν Ἀθη- 980  
 ναίων ἅπας τις εἰσιῶν  
 κέκραγε πρὸς τοὺς οἰκέτας  
 ζητεῖ τε, ποῦ 'στιν ἡ χύτρα ;  
 τίς τὴν κεφαλὴν ἀπεδήδοκεν  
 τῆς μαινίδος ; τὸ τρύβλιον 985  
 τὸ περυσινὸν τέθυγκέ μοι·  
 ποῦ τὸ σκόροδον τὸ χθιζινόν ;  
 τίς τῆς ἐλάας παρέτραγεν ;  
 τέως δ' ἀβελτερώτατοι,  
 κεχηνότες Μαμμάκυθοι, 990  
 Μελιτίδαι καθῆντο.  
 ΧΟ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ·  
 σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις ; μόνον ὅπως  
 μή σ' ὁ θυμὸς ἀρπάσας  
 ἐκτὸς οἴσει τῶν ἐλαῶν· 995  
 δεινὰ γὰρ κατηγορήκεν. *δεινὰ γὰρ*  
 ἀλλ' ὅπως, ὦ γεννάδα,  
 μὴ πρὸς ὀργὴν ἀντιλέξεις,  
 ἀλλὰ συστείλας, ἄκροισι  
 χρώμενος τοῖς ἰστίοις, *οἰδ* 1000  
 εἴτα μᾶλλον μᾶλλον ἄξεις,  
 καὶ φυλάξεις,  
 ἥνικ' ἂν τὸ πνεῦμα λείον  
 καὶ καθεστηκὸς λάβῃς.  
 ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα  
 σεμνὰ

καὶ κοσμήσας τραγικὸν λήρον, θαρρῶν τὸν κρουνὸν  
ἀφίει. 1005

ΑΙΣ. θυμοῦμαι μὲν τῇ- ξυντυχίᾳ καὶ μου τὰ σπλάγχν'  
ἀγανακτεῖ,  
εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ φάσκη δ'  
ἀπορεῖν με,  
ἀπόκριναί μοι, τίνος οὔνεκα χρὴ θαυμάζειν ἄνδρα  
ποιητὴν ;

ΕΥ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε ποιοῦμαι  
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν. 1010

ΑΙΣ. τοῦτ' οὖν εἰ μὴ πεποίηκας,  
ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους  
ἀπέδειξας,  
τί παθεῖν φήσεις ἄξιος εἶναι ;

ΔΙ. τεθνάναι· μὴ τοῦτον ἐρώτα.

ΑΙΣ. σκέψαι τοίνυν οἷους αὐτοὺς παρ' ἐμοῦ παρεδέξατο  
πρῶτον,  
εἰ γενναίους καὶ τετραπῆχεις, καὶ μὴ διαδρασι-  
πολίτας,  
μηδ' ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ  
πανούργους, 1015  
ἀλλὰ πνέοντας δούρυ καὶ λόγχας καὶ λευκολόφους  
τρυφαλείας  
καὶ πήληκας καὶ κνημῖδας καὶ θυμοὺς ἑπταβοείους.

ΕΥ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν· κρανοποιῶν αὖ μ'  
ἐπιτρίψει.

ΔΙ. καὶ τί σὺ δράσας οὕτως αὐτοὺς γενναίους ἐξε-  
δίδας ;  
Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμιννόμενος χαλέ-  
παινε. 1020

ΑΙΣ. δρᾶμα ποιήσας Ἄρεως μεστόν. ΔΙ. ποῖον ;

ΑΙΣ. τοὺς ἔπτ' ἐπὶ Θήβας·



ὁ θεασάμενος πᾶς ἂν τις ἀνὴρ ἡράσθη δαΐιος εἶναι.

ΔΙ. τουτὶ μέν σοι κακὸν εἴργασται· Θηβαίους γὰρ  
πεποίηκας

ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου γ'  
οὔνεκα τύπτου.

ΑΙΣ. ἀλλ' ὑμῖν αὐτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τοῦτ'  
ἐτράπεσθε. 1025

εἴτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυμῶν ἐξε-  
δίδαξα

ρικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἔργον ἄριστον.

ΔΙ. †ἐχάρην γοῦν, ἡνίκ' ἤκουσα περὶ Δαρείου τεθνεώτος,  
ὁ χορὸς δ' εὐθύς τὸ χεῖρ' ὠδὶ συγκρούσας εἶπεν  
λαοῖ.

ΑΙΣ. ταῦτα γὰρ ἄνδρας χρὴ ποιητὰς ἀσκεῖν. σκέψαι  
γὰρ ἀπ' ἀρχῆς, 1030

ὥς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγέννηται.

Ὅρφεὺς μὲν γὰρ τελετὰς θ' ἡμῖν κατέδειξε φό-  
ρων τ' ἀπέχεσθαι,

Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ χρησμούς,  
'Ἡσίοδος δὲ

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ θεῖος  
Ὅμηρος

ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχευ πλὴν τοῦδ' ὅτι  
χρήστ' ἐδίδαξε, 1035

τάξεις, ἀρετὰς, ὀπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε  
ἐδίδαξεν ὅμως τὸν σκαιότατον· πρῶν γοῦν, ἡνίκ'  
ἔπειμπεν,

τὸ κράνος πρῶτον περιόησάμενος τὸν λόφον ἤμελλ'  
ἐπιδῆσειν.

ΑΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν ἦν καὶ Λά-  
μαχος ἥρως·

ὄθεν ἡμῇ φρὴν ἀπομαξαμένη πολλὰς ἀρετὰς  
ἐποίησεν, 1040

Πατρόκλων, Τεύκρων θυμολεόντων, ἔν' ἐπαίροιμ'  
ἄνδρα πολίτην

ἀντεκτείνειν αὐτὸν τοῖτοισ, ὅποταν σάλπιγγος  
ἀκούσῃ.

ἀλλ' οὐ μὰ Δῖ' οὐ Φαίδρας ἐποίουν πόρνας οὐδὲ  
Σθενεβοίας,

οὐδ' οἷδ' οἷδεῖς ἦντιν' ἐρῶσαν πόπον' ἐπούργα  
γυναικα. 1044

ΕΥ. μὰ Δῖ', οὐδὲ γὰρ ἦν τῆς Ἀφροδίτης οὐδέτι σοι.

ΑΙΣ. μηδέ γ' ἐπέλη.

ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ  
'πικαθῆτο,

ὥστε γε καὐτόν σε κατ' οὖν ἔβαλεν.

ΔΙ. νῆ τὸν Δία τοῦτό γέ τοι δῆ.

ἂ γὰρ ἐς τὰς ἀλλοτρίας ἐποίηεις, αὐτὸς τούτοιςιν  
ἐπλήγης.

ΕΥ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν  
ἡμαὶ Σθενέβοιαι;

ΑΙΣ. ὅτι γενναίαι καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέ-  
πεισας 1050

κώτεια πιεῖν, αἰσχυρθείσας διὰ τοὺς σοὺς Βελ-  
λεροφόντας.

ΕΥ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας  
ξυνέθηκα;

ΑΙΣ. μὰ Δῖ'. ἀλλ' ὄντ'. ἀλλ' ἀποκρύπτειν χρὴ τὸ ποιη-  
ρὸν τόν γε ποιητὴν,

καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ  
παιδαρίοισιν

ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβώουσιν δὲ  
ποιηταί. 1055

πάννυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ΕΥ. ἦν οὖν σὺ λέγῃς Λυκαβηττοὺς  
καὶ Παρνασῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ  
διδάσκειν,

ὅν χρὴ φράζειν ἀνθρωπεῖως ;

ΑΙΣ. ἀλλ', ὦ κακόδαιμον, ἀνάγκη  
μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα  
τίκτειν.

καλλῶς εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζουσι  
χρησθαι. 1060

καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρώνται πολὺ σεμνο-  
τέροισιν.

ἀμοῦ χρηστῶς καταδείξαντος διελυμῆνω σύ.

ΕΥ. τί δράσας ;

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι' ἀμπισχῶν, ἵν'  
ἐλεινοῖ

τοῖς ἀνθρώποις φαίνοντ' εἶναι.

ΕΥ. τοῦτ' οὖν ἔβλαψα τί δράσας ;

ΑΙΣ. οὐκ οὖν ἐθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς διὰ  
ταῦτα, 1065

ἀλλὰ ῥακίοις περιειλάμενος κλάει καὶ φησὶ πένεσθαι.

ΔΙ. νῆ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὐλῶν ἐρίων  
ὑπένερθεν·

κὰν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθῦς  
ἀνέκυψεν.

ΑΙΣ. εἴτ' αὖ λαλιὰν ἐπιτηδεῦσαι καὶ στωμυλίαν ἐδίδαξας,  
ἧ ἔξεκένωσέν τας τε παλαίστρας, καὶ τοὺς παράλους  
ἀνέπεισεν 1070

ἀνταγορεύειν τοῖς ὄρχουσιν. καίτοι τότε γ', ἡνίκ'  
ἐγὼ ἔζων,

οὐκ ἠπίσταντ' ἀλλ' ἡ μᾶζαν καλέσαι καὶ ῥυππαπαῖ  
εἰπεῖν.

ΔΙ. νῦν δ' ἀντιλέγει, κούκέτ' ἐλαύνων πλεῖ δευρὶ καῦθις  
ἐκείσε.

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἵτιός ἐστ' ;  
οὐ προαγωγούς κατέδειξ' οὗτος,  
καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1080  
καὶ μιγνυμένας τοῖσιν ἀδελφοῖς,  
καὶ φασκούσας οὐ ζῆν τὸ ζῆν ;  
κᾶτ' ἐκ τούτων ἢ πόλις ἡμῶν  
ὑπογραμματέων ἀνεμεστῶθη  
καὶ βωμολόχων δημοπιθήκων 1085  
ἐξαπατώντων τὸν δῆμον αἰεί.  
λαμπάδα δ' οὐδεὶς οἶός τε φέρειν  
ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δί' οὐ δῆθ', ὥστε γ' ἀφηγάνθην  
Παναθηναίοισι γελῶν, ὅτε δὴ 1090  
βραδὺς ἄνθρωπός τις ἔθει κύψας  
λευκὸς, πίων, ὑπολειπόμενος,  
καὶ δεινὰ ποιῶν· κᾶθ' οἱ Κεραμῆς  
ἐν ταῖσι πύλαις παίουσ' αὐτοῦ  
γαστέρα, πλευράς, λαγόνas, πυγὴν· 1095  
ὁ δὲ τυπτόμενος ταῖσι πλατεῖαις  
φυσῶν τὴν λαμπάδ' ἔφευγε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἄδρὸς δὲ πόλεμος  
ἔρχεται.  
χαλεπὸν οὖν ἔργον διαιρεῖν, 1100  
ὅταν ὁ μὲν τείνῃ βιαίως,  
ὁ δ' ἐπαναστρέφειν δύνηται καπερείδεσθαι τορῶς.  
ἀλλὰ μὴ 'ν ταὐτῷ καθῆσθον·  
εἰσβολαὶ γάρ εἰσι πολλαὶ χᾶτεραι σοφισμάτων.  
ὅ τι περ οὖν ἔχετον ἐρίζειν, 1105  
λέγετον, ἔπιτον, ἀναδέρεσθον  
τά τε παλαιὰ καὶ τὰ καινὰ,

- καποκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.  
 εἰ δὲ τοῦτο κατὰφοβείσθον, μή τις ἀμαθία προσῇ  
 τοῖς θεωμένοισιν, ὥς τὰ 1110  
 λεπτὰ μὴ γινῶναι λεγόντοιν,  
 μηδὲν ὀρρωδεῖτε τοῦθ'· ὥς οὐκ ἔθ' οὕτω ταῦτ' ἔχει.  
 ἐστρατευμένοι γάρ εἰσι,  
 βιβλίον τ' ἔχων ἕκαστος μαθάνει τὰ δεξιὰ·  
 αἱ φύσεις τ' ἄλλως κράτισται, 1115  
 νῦν δὲ καὶ παρηκύνηται.  
 μηδὲν οὖν δείσητον, ἀλλὰ  
 πάντ' ἐπέξιτον, θεατῶν γ' οὔνεχ', ὥς ὄντων σοφῶν.  
 ΕΥ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι,  
 ὅπως τὸ πρῶτον τῆς τραγωδίας μέρος 1120  
 πρώτιστον αὐτοῦ βασανῶ τοῦ δεξιοῦ.  
 ἀσαφὴς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.  
 ΔΙ. καὶ ποῖον αὐτοῦ βασανίεις;  
 ΕΥ. πολλοὺς πάνν.  
 πρῶτον δέ μοι τὸν ἐξ Ὁρεστείας λέγε.  
 ΔΙ. ἄγε δὴ σιωπᾷ πᾶς ἀνὴρ. λέγ', Αἰσχύλε. 1125  
 ΑΙΣ. Ἐρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη,  
 σωτὴρ γενοῦ μοι σύμμαχος τ' αἰτουμένω.  
 ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.  
 ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΥ. πλεῖν ἢ δώδεκα.  
 ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία. 1130  
 ΕΥ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἀμαρτίας.  
 ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μὴ,  
 πρὸς τρισὶν ἱαμβείοισι προσοφείλων φανεῖ.  
 ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.  
 ΕΥ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον. 1135  
 ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ΕΥ. ἀλλ' ὀλίγον γέ μοι μέλει.  
 ΑΙΣ. πῶς φῆς μ' ἀμαρτεῖν; ΕΥ. αἰθῆς ἐξ ἀρχῆς λέγε.  
 ΑΙΣ. Ἐρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη.

ΕΥ. οὔκουν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει  
τῷ τοῦ πατρὸς τεθνεώτος ; 1140

ΑΙΣ. οὐκ ἄλλως λέγω.

ΕΥ. πότερ', οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο  
αὐτοῦ βιαίως ἐκ γυναικείας χειρὸς  
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη ;

ΔΙ. οὐ δῆτ' ἐκείνον, ἀλλὰ τὸν ἐριούνιον  
Ἑρμῆν χθόνιον προσεῖπε, καδῆλου λέγων 1145  
ὅτιη πατρῶον τοῦτο κέκτηται γέρας.

ΕΥ. ἔτι μείζον ἐξήμαρτες ἢ ἡ γὰρ βουλόμην·  
εἰ γὰρ πατρῶον τὸ χθόνιον ἔχει γέρας,

ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.

ΑΙΣ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150

ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.

ΑΙΣ. σωτήρ γενοῦ μοι σύμμαχος τ' αἰτουμένῳ.  
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

ΕΥ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.

ΔΙ. πῶς δις ; 1155

ΕΥ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω.  
ἦκω γὰρ ἐς γῆν, φησὶ, καὶ κατέρχομαι·  
ἦκω δὲ ταῦτόν ἐστι τῷ κατέρχομαι.

ΔΙ. νῆ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,  
χρήσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

ΑΙΣ. οὐ δῆτα τοῦτό γ', ὦ κατεστρωμυλμένε 1160  
ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπὼν ἔχον.

ΔΙ. πῶς δῆ ; δίδαξον γάρ με καθ' ὃ τι δὴ λέγεις.

ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·  
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·  
φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται. 1165

ΔΙ. εὖ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη ;

ΕΥ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·  
λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

- ΔΙ. εὖ νῆ τὸν Ἑρμῆν ὃ τι λέγεις δ' οὐ μανθάνω.  
 ΕΥ. πέραινε τοίνυν—ἕτερον. 1170
- ΔΙ. ἴθι πέραινε σὺ,  
 Αἰσχὺλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.  
 ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ  
 κλύειν, ἀκοῦσαι.
- ΕΥ. τοῦθ' ἕτερον αὖθις λέγει,  
 κλύειν, ἀκοῦσαι, ταῦτόν ὃν σαφέστατα.
- ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ᾧ μοχθηρὲ σὺ, 1175  
 οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα. *καὶ*
- ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους ;  
 ΕΥ. ἐγὼ φράσω·  
 κἄν που δις εἴπω ταῦτόν, ἢ στοιβῇν ἴδῃς  
 ἐνοῦσαν ἕξω τοῦ λόγου, κατὰπτυσον.
- ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μουστὶν ἀλλ' ἀκουστέα 1180  
 τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.
- ΕΥ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,  
 ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει  
 ὄντινά γε, πρὶν φῦναι μὲν, ἀπόλλων ἐφη  
 ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγενῆναι, 1185  
 πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ ;
- ΕΥ. εἴτ' ἐγένετ' αὖθις ἀθλιώτατος βροστών.  
 ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.  
 πῶς γάρ ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον  
 χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ, 1190  
 ἵνα μὴ ἔκτραφῇς γένοιτο τοῦ πατρὸς φονεύς·  
 εἴθ' ὥς Πόλυβον ἤρρησεν οἰδῶν τὸ πόδε·  
 ἔπειτα γραῦν ἔγημεν αὐτὸς ὦν νέος,  
 καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·  
 εἴτ' ἐξετύφλωσεν αὐτόν. 1195
- ΔΙ. εὐδαίμων ἄρ' ἦν,  
 εἰ κάστρατήγησέν γε μετ' Ἑρασινίδου.



ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.

ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κνίσω  
τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς  
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ. 1200

ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;

ΑΙΣ. ἐνὸς μόνου.

ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,  
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,  
ἐν τοῖς λαμβείοισι. δείξω δ' αὐτίκα.

ΕΥ. ἰδοὺ, σὺ δείξεις; 1205

ΑΙΣ. φημί. ΔΙ. καὶ δὴ χρὴ λέγειν.

ΕΥ. Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,  
ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ  
Ἄργος κατασχών ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;  
λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ πάλιν.

ΕΥ. Διόνυσος, ὃς θύρσοις καὶ νεβρῶν δοραῖς  
καθαπτὸς ἐν πεύκαισι Παρνασὸν κάτα 1212  
πηδᾷ χορεύων ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. οἴμοι πεπλήγμεθ' αἰθῆς ὑπὸ τῆς ληκύθου.

ΕΥ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονὶ 1215  
τὸν πρόλογον οὐχ ἕξει προσάψαι λήκυθον.  
οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ·  
ἢ γὰρ πεφυκῶς ἐσθλὸς οὐκ ἔχει βίον,  
ἢ δυσγενὴς ὦν ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. Εὐριπίδῃ, ΕΥ. τί ἔστιν; 1220

ΔΙ. ὑφέσθαι μοι δοκεῖ.

τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολὺ.

ΕΥ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμί γε·  
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόςφεται.

ΔΙ. ἔθι δὴ λέγ' ἕτερον καπέχου τῆς ληκύθου.

ΕΥ. Σιδῶνιόν ποτ' ἄστν Κάδμος ἐκλιπὼν 1225

Ἀγήνορος παῖς ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,  
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.

ΕΥ. τὸ τί;

ἐγὼ πρίωμαι τῷδ' ; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν 1230  
ἵν' οὗτος οὐχ ἔξει προσάψαι λήκυθον.

Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολῶν  
θοαῖσιν ἵπποις ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὀρᾷς, προσῆπεν αὖθις αὖ τὴν λήκυθον.  
ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδος πάσῃ τέχνῃ· 1235  
λήψει γὰρ ὀβολοῦ πάννυ καλήν τε κάγαθήν.

ΕΥ. μὰ τὸν Δί' οὐπῶ γ'· ἔτι γὰρ εἰσὶ μοι συχνοί.  
Οἶνεύς ποτ' ἐκ γῆς ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΕΥ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.  
Οἶνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν  
στάχυν, 1240

θύων ἀπαρχὰς ΑἰΣ. ληκύθιον ἀπώλεσεν,

ΔΙ. μεταξὺ θύων ; καὶ τίς αὖθ' ὑφέλετο ;

ΕΥ. ἔασον, ὦ τᾶν· πρὸς τοδὶ γὰρ εἰπάτω.  
Ζεὺς, ὥς λέλεκται τῆς ἀληθείας ὑπο,

ΔΙ. ἀπολεί σ'· ἐρεῖ γὰρ, ληκύθιον ἀπώλεσεν. 1245  
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου  
ὥσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφν.  
ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.

ΕΥ. καὶ μὴν ἔχω γ' ὥς αὐτὸν ἀποδείξω κακὸν  
μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀεὶ. 1250

ΧΟ. τί ποτε πρᾶγμα γενήσεται ;

φροντίζειν γὰρ ἔγωγ' ἔχω,

τίν' ἄρα μέμψιν ἐποίσει

ἀνδρὶ τῷ πολὺν πλείστα δὴ

καὶ κάλλιστα μέλη ποιή-

σαντι τῶν μέχρι νυνί.  
 θαυμάζω γὰρ ἔγωγ' ὅπη  
 μέμψεταιί ποτε τοῦτον  
 τὸν βακχεῖον ἄνακτα,  
 καὶ δέδοιχ' ὑπὲρ αὐτοῦ.

1260

ΕΥ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.  
 εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

ΔΙ. καὶ μὴν λογιῶμαι ταῦτα τῶν ψήφων λαβών.  
 (διαύλιον προσανλεῖ.)

ΕΥ. Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδάϊκτον  
 ἀκούων  
 ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν;  
 Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ  
 λίμναν.

1265

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. δύο σοὶ κόπω, Αἰσχύλε, τούτω.

ΕΥ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάν-  
 θανέ μου παῖ.

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν.

1271

ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.

ΕΥ. εὐφамεῖτε· μελισσονόμοι δόμον Ἀρτέμιδος  
 πέλας οἴγειν.

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν.

1275

κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀν-  
 δρῶν.

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.

ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι·

ὑπὸ τῶν κόπων γάρτ' ὦ νεφρῶ βουβωνιῶ.

1280

ΕΥ. μὴ, πρίν γ' ἂν ἀκούσης χᾶτέραν στάσιν μελῶν  
 ἐκ τῶν κιθαρωδικῶν νόμων εἰργασμένην.

ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.

ΕΥ. ὅπως Ἀχαιῶν δῖθρονον κράτος, Ἑλλάδος  
ἦβας,

τοφλαττόθρατ τοφλαττόθρατ, 1286

Σφίγγα δυσαμεριᾶν πρύτανιν κύνα πέμπει,

τοφλαττόθρατ τοφλαττόθρατ,

σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις,

τοφλαττόθρατ τοφλαττόθρατ, 1290

κυρεῖν παρασχών ἰταμαῖς κυσὶν ἀεροφοί-  
τοις,

τοφλαττόθρατ τοφλαττόθρατ,

τὸ συγκλινές τ' ἐπ' Αἴαντι,

τοφλαττόθρατ τοφλαττόθρατ. 1295

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἢ  
πόθεν συνέλεξας ἱμονιοστρόφου μέλη;

ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ

ἦνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ

λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων 1300

οὗτος δ' ἀπὸ πάντων πορνιδίων μέλη φέρει,

σκολίων Μελήτου, Καρικῶν αὐλημάτων,

θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται.

ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ 1304

λύρας ἐπὶ τοῦτον; ποῦ 'στιν ἢ τοῖς ὀστράκοις

αὕτη κροτοῦσα; δεῦρο Μοῦσ' Εὐριπίδου,

πρὸς ἥνπερ ἐπιτήδεια τάδ' ἔστ' ᾄδειν μέλη.

ΔΙ. αὕτη ποθ' ἢ Μοῦσ' οὐκ ἐλεσβιάζεν, οὔ.

ΑΙΣ. ἀλκυόνες, αἱ παρ' ἀενάοις θαλάσσης

κύμασι στωμύλλετε, 1310

τέγγουσαι νοτίοις πτερῶν

ῥανίσι χροῖα δροσιζόμεναι

αἱ θ' ὑπωρόφιοι κατὰ γωνίας

εἰεἰεἰεἰεἰεἰεἰλίσσετε δακτύλοις φάλαγγες

ἰστότονα πηνίσματα, 1315

κερκίδος ἀοιδοῦ μελέτας,  
 ἴν' ὁ φίλαυλος ἔπαλλε δελ-  
 φὺς πρῶραις κυανεμβόλοις  
 μαυτεῖα καὶ σταδίους.

οἰνάνθας γάνος ἀμπέλου, 1320

βότρυνος ἔλिका παυσίπονον.

περίβαλλ', ὦ τέκνον, ὠλένας.

ὀρᾶς τὸν πόδα τοῦτον; ΔΙ. ὀρῶ.

ΑΙΣ. τί δαί; τοῦτον ὀρᾶς; ΔΙ. ὀρῶ.

ΑΙΣ. τοιαντὶ μέντοι σὺ ποιῶν 1325

τολμᾶς τὰμὰ μέλη ψέγειν;

τὰ μὲν μέλη σου ταῦτα. βούλομαι δ' ἔτι  
 τὸν τῶν μονωδιῶν διεξελθεῖν τρόπον. 1330

ὦ Νυκτὸς κελαινοφαῆς

ὄρφνα, τίνα μοι

δύστανον ὄνειρον

πέμπεις ἐξ ἀφανοῦς,

Ἀΐδα πρόπολον,

ψυχὰν ἄψυχον ἔχοντα,

μελαίνας Νυκτὸς παῖδα, 1335

φρικώδη δεινὰν ὄψιν,

μελανονεκυείμενα,

φόνια φόνια δερκόμενον,

μεγάλους ὄνυχας ἔχοντα.

ἀλλὰ μοι ἀμφίπολοι λύχνον ἄψατε

κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρ-  
 μετε δ' ὕδωρ,

ὥς ἂν θεῖον ὄνειρον ἀποκλύσω. 1340

ἰὼ πόντιε δαῖμον,

τοῦτ' ἐκεῖν'. ἰὼ ξύνοικοι,

τάδε τέράτα θεάσασθε,

τὸν ἀλεκτρυόνα μου συναρπάσασα

φρούδη Γλύκη.

Νύμφαι ὄρεσσίγονοι,

ὦ Μανία, ξύλλαβε.

1345

ἐγὼ δ' ἂ τάλαινα προσέχουσ' ἔτυχον

ἐμαντῆς ἔργοισι,

λίνου μεστὸν ἄτρακτον

εἰεἰεἰεἰεἰεἰλίσσουσα χεροῖν,

κλωστήρα ποιοῦσ', ὅπως

κνεφαῖος εἰς ἀγορὰν

1350

φέρουσ' ἀποδοίμαν'

ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα

κουφοτάταις πτερύγων ἀκμαῖς·

ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,

δάκρυα δάκρυά τ' ἀπ' ὀμμάτων

ἔβαλον ἔβαλον ἂ τλάμων.

1355

ἀλλ', ὦ Κρήτες, Ἰδας τέκνα,

τὰ τόξα λαβόντες ἐπαμύνατε,

τὰ κῶλά τ' ἀμπάλλετε, κυ-

κλούμενοι τὴν οἰκίαν.

ἄμα δὲ Δίκτυννα παῖς ἂ καλὰ

τὰς κυνίσκας ἔχουσ' ἐλθέτω

1360

διὰ δόμων πανταχῇ,

σὺ δ', ὦ Διὸς, διπύρους ἀνέχουσα

λαμπάδας ὀξυτάταιν χει-

ροῖν, Ἐκάτα, παράφηνον

ἐς Γλύκης, ὅπως ἂν

εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἤδη τῶν μελῶν.

ΑΙΣ.

κάμοιγ' ἄλῃς.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι, 1365

ὅπερ ἐξελέγξει τὴν ποίησιν νῶν μόνον·

τὸ γὰρ βάρος νῶν βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με  
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.

ΧΟ. ἐπίπονοί γ' οἱ δεξιοί. 1370  
τόδε γὰρ ἕτερον αὖ τέρας  
νεοχμὸν, ἀτοπίας πλέων,  
ὃ τίς ἂν ἐπενόησεν ἄλλος ;  
μὰ τὸν, ἐγὼ μὲν οὐδ' ἂν εἴ τις  
ἔλεγέ μοι τῶν ἐπιτυχόντων, 1375  
ἐπιθόμην, ἀλλ' ὀόμην ἂν  
αὐτὸν αὐτὰ ληρεῖν.

ΔΙΟΝΥΣΟΣ. ΑἲΣΧΥΛΟΣ. ΕΥΡΙΠΙΔΗΣ. ΠΛΟΥΤΩΝ.

ΔΙ. ἴθι νυν παρίστασθον παρὰ τῷ πλάστιγγ',

ΑἲΣ. καὶ ΕΥ. ἰδοῦ·

ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἐκάτερος εἶπατον,  
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω, 1380

ΑἲΣ. καὶ ΕΥ. ἐχόμεθα.

ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμόν.

ΕΥ. εἴθ' ὦφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.

ΑἲΣ. Σπερχεῖε ποταμὲ βουνόμοι τ' ἐπιστροφαί.

ΔΙ. κόκκυ, μεθεῖτε· καὶ πολὺ γε κατωτέρω  
χωρεῖ τὸ τοῦδε. ΕΥ. καὶ τί ποτ' ἐστὶ ταῖτιον ;

ΔΙ. ὅτι εἰσέθηκε ποταμὸν, ἐριοπωλικῶς 1386  
ὕγρὸν ποιήσας τοῦπος ὥσπερ τάρια,  
σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.

ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.

ΔΙ. λάβεσθε τοῖνυν αὖθις. 1390

ΑἲΣ. καὶ ΕΥ. ἦν ἰδοῦ. ΔΙ. λέγε.

ΕΥ. οὐκ ἔστι Πειθοῦς ἱρὸν ἄλλο πλὴν λόγος.

ΑἲΣ. μόνος θεῶν γὰρ Θάνατος οὐ δώρων ἐρᾷ.

ΔΙ. μεθεῖτε μεθεῖτε· καὶ τὸ τοῦδέ γ' αὖ ῥέπει·  
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.



- ΕΥ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον. 1395
- ΔΙ. πειθῶ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον.  
ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,  
ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.
- ΕΥ. φέρε ποῦ τοιοῦτο δῆτά μουστί; ποῦ;
- ΔΙ. φράσω·  
βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα.  
λέγοιτ' ἂν, ὡς αὕτη ὅτι λοιπὴ σφῶν στάσις.
- ΕΥ. σιδηροβριθές τ' ἔλαβε δεξιᾷ ξύλον.
- ΑΙΣ. ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός.
- ΔΙ. ἐξηπάτηκεν αὖ σέ καὶ νῦν. ΕΥ. τῷ τρόπῳ;
- ΔΙ. δὴν ἄρματ' εἰσήνεγκε καὶ νεκρῷ δύο, 1405  
οὗς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.
- ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος. ἀλλ' ἐς τὸν σταθμόν  
αὐτὸς, τὰ παιδί, ἡ γυνή, Κηφισοφῶν,  
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία·  
ἐγὼ δὲ δὴν ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410
- ΔΙ. ἄνδρες φίλοι, καγὼ μὲν αὐτοὺς οὐ κρινῶ.  
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενησόμεαι.  
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἥδομαι. 1415
- ΠΛ. οἷδέν ἄρα πράξεις ὧν περ ἦλθες οὔτεκα;
- ΔΙ. ἐὰν δὲ κρίνω;
- ΠΛ. τὸν ἕτερον λαβὼν ἅπει,  
δπότερον ἂν κρίνῃς, ἵν' ἔλθῃς μὴ μάτην.
- ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.  
ἐγὼ κατηλθοῖν ἐπὶ ποιητήν. ΕΥ. τοῦ χάριν;
- ΔΙ. ἵν' ἡ πόλις σωθείσα τοὺς χοροὺς ἄγῃ.  
δπότερος οὖν ἂν τῇ πόλει παραιnéσειν 1420  
μέλλῃ τι χρηστὸν, τοῦτον ἄξειν μοι δοκῶ.  
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίνα ἔχετον  
γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.
- ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

- ΔΙ. τίνα ;  
ποθεῖ μὲν, ἐχθαίρει δὲ. βουίλεται δ' ἔχειν. 1425  
ἀλλ' ὃ τι νοεῖτον, εἶπατον τούτου πέρι.
- ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν  
βραβὺς φανείται, μεγάλα δὲ βλάπτειν ταχὺς,  
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.
- ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις ; 1430
- ΑΙΣ. οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.  
μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,  
ἦν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.
- ΔΙ. νῆ· τὸν Δία τὸν σωτήηρα, δυσκρίτως γ' ἔχω·  
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.  
ἀλλ' ἔτι μίαν γνώμην ἐκύτερος εἶπατον 1435  
περὶ τῆς πόλεως ἦντιν' ἔχετον σωτηρίαν.
- ΕΥ. εἴ τις πτερώσας Κλεόκριτον Κινησίαν,  
αἴροιεν αἶραι πελαγίαν ὑπὲρ πλάκα.
- ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα ;
- ΕΥ. εἰ ναυμαχοῖσι, κατ' ἔχοιτες ὀξίδας 1440  
ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.  
ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν. ΔΙ. λέγε.
- ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἡγώμεθα,  
τὰ δ' οὐτα πίστι' ἄπιστα,
- ΔΙ. πῶς ; οὐ μανθάνω.  
ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον. 1445
- ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,  
τούτοις ἀπιστήσαιμεν. οἷς δ' οὐ χρώμεθα.  
τούτοισι χρησαίμεσθα, σωθείημεν ἂν.  
εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς  
τὰναντία πράξαιτες οὐ σωζοίμεθ' ἂν ; 1450
- ΔΙ. εὖ γ', ὦ Παλῆμηδες, ὦ σοφωτάτη φύτις.  
ταυτὶ πότερ' αὐτὸς εἶρες ἢ Κηφισοφῶν ;
- ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.

ΔΙ. τί δαὶ λέγεις σύ ;

ΑΙΣ. τὴν πόλιν νῦν μοι φράσον  
πρῶτον, τίσι χρήται· πότερα τοῖς χρηστοῖς ; 1455

ΔΙ. πόθεν ;

μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ' ἤδεται ;

ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρήται πρὸς βίαν.

ΑΙΣ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,  
ἥ μήτε χλαῖνα μήτε σισύρα συμφέρει ;

ΔΙ. εὕρισκε νῆ Δι', εἴπερ ἀναδύσει πάλιν. 1460

ΑΙΣ. ἐκεῖ φράσαιμ' ἄν· ἐνθαδὶ δ' οὐ βούλομαι.

ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τὰγαθά.

ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων  
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,  
πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465

ΔΙ. εἶ, πλήν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.

ΠΛ. κρίνοις ἄν.

ΔΙ. αὕτη σφῶν κρίσις γενήσεται.

αἰρήσομαι γὰρ ὅνπερ ἡ ψυχὴ θέλει.

ΕΥ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας,  
ἥ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους. 1470

ΔΙ. ἡ γλῶττ' ὁμῶμοκ', Αἰσχύλον δ' αἰρήσομαι.

ΕΥ. τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων ;

ΔΙ. ἐγώ ;

ἔκρινα νικᾶν Αἰσχύλον. τιῇ γὰρ οὗ ;

ΕΥ. αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος ;

ΔΙ. τί δ' αἰσχρὸν, ἦν μὴ τοῖς θεωμένοις δοκῇ ; 1475

ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθυηκότα ;

ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,  
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον ;

ΠΛ. χωρεῖτε τοῖνυν, ὦ Διόνυσ', εἴσω. ΔΙ. τί δαί ;

ΠΛ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν. 1480

ΔΙ. εὖ τοι λέγεις

νὴ τὸν Δί· οὐ γὰρ ἄχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνὴρ ἔχων

ξύνεσιν ἡκριβωμένην.

πάρα δὲ πολλοῖσιν μαθεῖν.

ᾧδε γὰρ εὖ φρονεῖν δοκήσας

1485

πάλιν ἄπεισιν οἴκαδ' αὖ,

ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,

ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ

ξυγγενέσι τε καὶ φίλοισι,

διὰ τὸ συνετὸς εἶναι.

1490

χαρίεν οὖν μὴ Σωκράτει

παρακαθήμενον λαλεῖν,

ἀποβαλόντα μουσικὴν,

τά τε μέγιστα παραλιπόντα

τῆς τραγωδικῆς τέχνης.

1495

τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι

καὶ σκαριφησμοῖσι λήρων

διατριβὴν ἀργὸν ποιεῖσθαι,

παραφρονοῦντος ἀνδρός.

ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χῶρει,

1500

καὶ σῶζε πόλιν τὴν ἡμετέραν

γνώμαῖς ἀγαθαῖς, καὶ παίδευσον

τοὺς ἀνοήτους· πολλοὶ δ' εἰσὶν·

καὶ δὸς τουτὶ Κλεοφῶντι φέρων,

καὶ τουτὶ τοῖσι πορισταῖς,

1505

Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·

τόδε δ' Ἀρχενόμῳ·

καὶ φράζ' αὐτοῖς ταχέως ἤκειν

ὥς ἐμὲ δευρὶ καὶ μὴ μέλλειν·

κἂν μὴ ταχέως ἤκωσιν, ἐγὼ

1510

νὴ τὸν Ἀπόλλω· στίξας αὐτοὺς

καὶ συμποδίσας

μετ' Ἀδειμάντου τοῦ Λευκολόφου  
κατὰ γῆς ταχέως ἀποπέμψω.

ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον 1515

τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,  
κάμοι σῶζειν, ἣν ἄρ' ἐγὼ ποτε  
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ  
σοφίᾳ κρίνω δεύτερον εἶναι.

μέμνησο δ', ὅπως ὁ πανοῦργος ἀνὴρ 1520

καὶ ψευδολόγος καὶ βωμολόχος  
μηδέποτε εἰς τὸν θᾶκον τὸν ἐμὸν  
μηδ' ἄκων ἐγκαθεδεῖται.

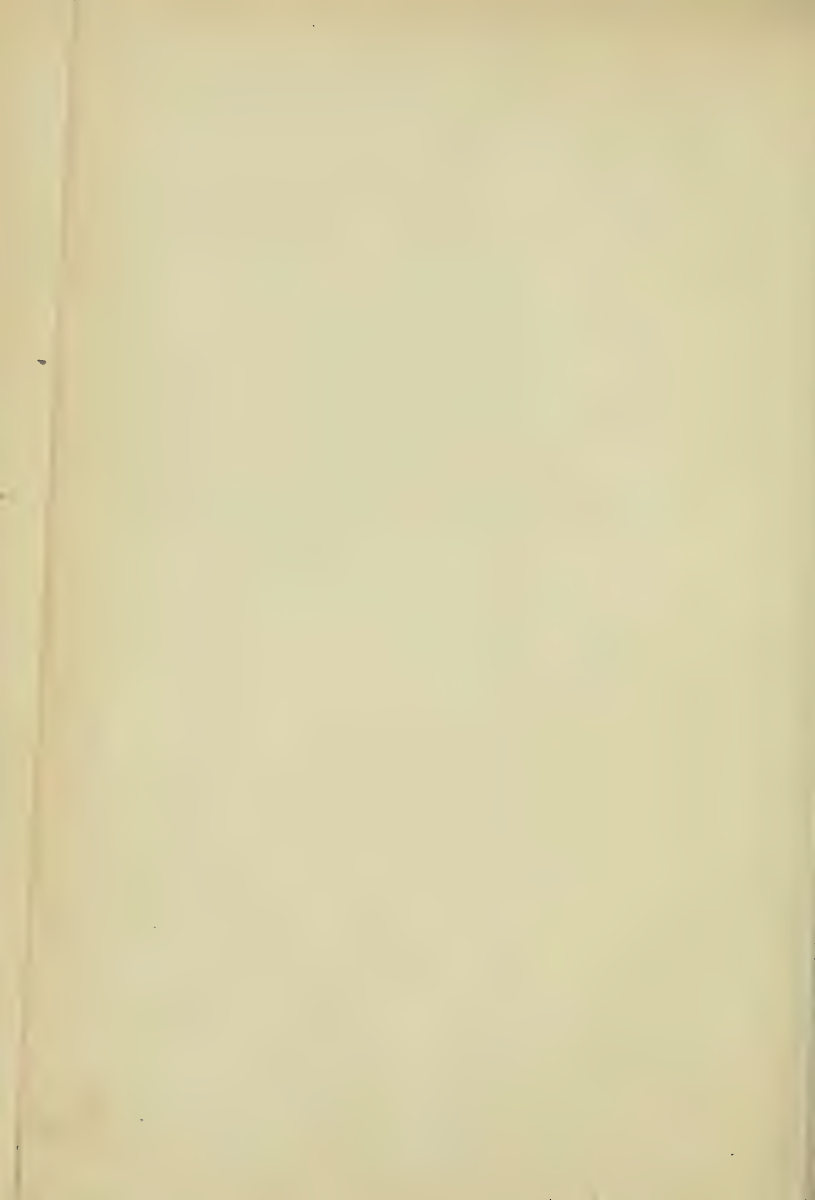
ΠΑ. φαίνετε τοίνυν ὑμεῖς τούτῳ 1525

λαμπάδας ἱρὰς, χᾶμα προπέμπετε  
τοῖσιν τούτου τοῦτον μέλεσιν  
καὶ μολπαῖσιν κελαδοῦντες.

ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ  
ἐς φάος ὀρνυμένῳ δότε, δαίμονες οἱ κατὰ γαίας,  
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας. 1530  
πάγχυ γὰρ ἐκ μεγάλων ἀχέων πανσαίμεθ' ἂν οὕτως  
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεοφῶν δὲ  
μαχέσθω

κἄλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.







Clarendon Press Series

ARISTOPHANES  
THE FROGS

*WITH INTRODUCTION AND NOTES*

BY

W. W. MERRY, D.D.

*Rector of Lincoln College, Oxford*

*THIRD EDITION*

PART II.—NOTES

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## NOTES.

THE scene opens with the journey of Dionysus, accompanied by his slave Xanthias, to the lower world. Dionysus is grotesquely dressed in a saffron-coloured robe (46 foll.), with a lion-skin thrown over it. Xanthias is mounted on an ass; but he does not get the full benefit from his beast of burden, for across his back is poised the regular porter's yoke (*ἀνάφορον* v. 8), from either end of which hangs a load of packages, so heavy that he is constantly wanting to shift it from shoulder to shoulder.

l. 1. εἴπω, 'am I to utter?' deliberative conjunctive, as *ποῖ φρενῶν ἔλθω, πάτερ*; Soph. O. C. 310. The negative particle used in this construction is regularly μή, as inf. 5. μηδ' ἕτερον ἀστείον τι. Cp. Xen. Mem. 1. 2. 36 μηδ' ἀποκρίνωμαι οὖν;

τῶν εἰωθότων, i.e. the stale, commonplace jokes that form the stock of ordinary Greek comedy. Aristophanes is fond of claiming novelty for the contents of his plays, as in Nub. 538-546; Pax 739 foll., where special reference is made to the stale jokes of the comic δοῦλοι.

l. 4. ἤδη χολή. The repetition of such expressions as, 'I'm overloaded,' 'I'm being crushed,' is more than Dionysus can stomach: 'I am already positively sickened by it,' literally, 'there is already anger to me,' understanding an objective *τούτων*, sc. 'against such jokes.' This is better than understanding *ταῦτα* as the subject to ἔστ'. The notion of anger is included with that of disgust; but the words do not mean, as often rendered, 'it is as bitter as gall to me.'

φύλαξαι, as the accent shows, is mid. aor. imperat., 'keep clear of that.'

l. 5. ἀστείον. Xanthias characterises as 'witty,' or 'smart,' expressions that were really coarse and stupid (*ἄγροικον, φορτικόν*); and the next gross joke that he has in store he describes as 'the height of fun' (*τὸ πᾶν γέλιον*).

l. 12. τί δῆτ' ἔδει, 'why was I obliged?' The tense refers back to the time when the original arrangements for the journey were made. See on 24 inf.

1. 13. **Φρύνιχος**. This is the comic poet, to be distinguished from the writer of tragedies (see inf. 910). He brought out the *Μονότροπος* and took the third prize when Aristophanes was successful with his 'Birds;' and the second prize for his *Μούσαι* when Aristophanes gained the first with the 'Frogs.' About **Λύκεις** nothing is known. Kock suggests *κάπιλυκος*, because *Ἐπίλυκος* was one of the poets of the Old Comedy. Ameipsias, when Aristophanes was unsuccessful with his first edition of the 'Clouds,' took the first prize with a play on a similar subject called *Κόννος*, introducing the character of Socrates and a chorus of *φροντισταί*. Ameipsias also gained the first prize with his *Κωμασταί* when Aristophanes took only the second with his 'Birds.'

1. 15. **οἱ σκευοφοροῦσ'**, 'who always carry baggage;' i.e. introduce slaves carrying baggage. There may be a sly suggestion that these playwrights dealt only with 'scenic properties,' and not with real poetry and wit in their comedies. So we have *σκενάρια* used of the Euripidean 'properties,' Ach. 451.

Most MSS. read **σκεύη φέρουσ'**, or *σκευηφοροῦσ'*. Fritzsche would read *ὥσπερ for ὦνπερ* and *σκευοφόρους* acc. plur.; making *ποιούσι σκευηφόρους* = *baiulorum personas inducunt*; cp. *Φαίδραν ποιεῖν* Thesmoph. 153. Bergk would put a mark of interrogation after *εἴωθε ποιεῖν*; and so make *καὶ Λύκεις* begin a new clause, 'Why! both Lycis and Ameipsias carry baggage.'

1. 18. **πλεῖν** (Attic irregular contr. for *πλεῖον*) ἢ **ἑνιαυτῷ**, 'older by more than a year;' i.e. I leave the theatre feeling more than a year older through weariness. Cp. Shakespeare, *Cymbeline*, 'Thou heap'st a year's age on me.' Dionysus speaks of himself as a spectator (*θεώμενος*); and this falls in well with the idea that he is presented here as the type of the Athenian Demos.

1. 20. **ἐρεῖ**. Nothing is gained by altering, with Cobet, *ἐρεῖ* to *ἐρῶ*. All common-place grumbings are tabooed; and the poor overloaded neck may not tell its own troubles. Cp. inf. 237 *ὁ πρωκτὸς . . . ἐγκύψας ἐρεῖ*. Here Dionysus loses all patience at the 'insolence and utter conceit' of the slave in pretending to have a grievance, though he is riding while his master walks. **ὄτ'** (1. 22) is for *ὅτε* not *ὅτι*, as in Nub. 7 etc

1. 22. **υἱὸς Σταμνίου**, a surprise for *υἱὸς Διός*. 'Son of Jar,' appropriate enough to the wine-god.

1. 23. **τοῦτον δ' ὀχῶ**, 'and am giving him a mount;' cp. sup. *σκευοφοροῦσ'*.

1. 24. **ταλαιπωροῖτο**. The optat. after the pres. indic. (see on *ἔδει*, sup. 12) points back to the original intention of the arrangement. Cp. Od. 17. 250 *τόν ποτ' ἐγὼν . . . ἄξω τῇλ' Ἰθάκης ἵνα μοι βίοντα πολλὸν ἄλφοι*. See Goodwin, *Moods and Tenses*, § 44. 2. note 2. 6, who quotes *τοῦτον ἔχει τὸν τρόπον ὁ νόμος, ἵνα μηδὲ πεισθῆναι μηδ' ἐξαπατη-*

θῆναι γένοιτ' ἐπὶ τῷ δήμῳ, Dem. Androt. 596. 17, where he remarks that ἔχει implies also the past existence of the law; the idea being that the law *was made as it is, so that it might not be possible, etc.*

1. 25. οὐ γὰρ φέρω γῶ; Here begins a string of quibbles and verbal subtleties in the true sophistic style. 'Pray am not I the bearer of a load?' 'Why, how can you be a bearer when you are having a ride?' 'Yes! but still bearing all these things.' 'Bearing them how?' 'Like a sore burden.' 'Isn't it an ass that is bearing the burden which you are bearing?' 'Most certainly not what I have got and am bearing.' In l. 26, the question τίνα τρόπον is misunderstood by Xanthias. Dionysus means, 'How can you be said to be bearing when you are borne?' Xanthias interprets 'ῥω?' to mean 'in what way?', 'with what feeling?' and so he answers βαρέως πάνυ, i.e. *aegerrime fero*, the word being resumed in βάρος. The humour of the passage lies in the fact that both disputants are right—the ass really bears the double burden, but the man is loaded just as if he was walking.

1. 33. κακοδαίμων. Xanthias can at any rate see that he is being mocked, though he cannot rebut the argument; and he wishes he had been one of the slaves who had volunteered for the battle of Arginusae, for then he would have gained his freedom, and would not have been subject to the oppression of a master. See inf. 693.

1. 34. Join κακύνει μακρά, 'to howl aloud;' as οἰμῶζειν μακρά Av. 1207. Cp. Hor. Sat. 1. 10. 91 *iubeo plorare*. The phrase is the antithesis to χαίρειν κελεύω.

1. 35. κατὰβα. Imperat., as in Vesp. 979. The ordinary form is κατὰβηθι. Curtius (Verb. chap. xiv. §§ 37, 38) quotes ἔσβα Eur. Phoen. 193; ἔμβα El. 113; ἐπίβα Theogn. 847; πρόβα Acharn. 282; describing them as thematic present imperatives from (obsolete) present βάω.

1. 36. βαδίζων, 'on the tramp;' alluding to his walking while Xanthias rides. With ἐγγύς εἰμι (not εἶμι as vulg.) cp. Eccl. 1093 ἐγγὺς ἦδη τῆς θύρας | ἐλκόμεύς εἰμι, Plut. 767 ὡς ἄνδρες ἐγγύς εἰσιν ἦδη τῶν θυρῶν.

1. 37. ἔδει, 'it was my duty,' sc. as previously arranged, see on sup. 12. ἡμί, is not, as the Grammarians described it, the Attic form of φημί, but a defective verb parallel to the Lat. *a-i-o*; most often occurring in the phrases ἦν δ' ἐγώ, and ἦ δ' ὅς (dixi—dixit) in Plato. There is, however, this difficulty in connecting the Greek and Latin forms, that ἡμί shows no trace of the original *g* in *a-i-o*; cp. *ad-ag-i-um*, *ind-ig-itamenta*, etc. Here Dionysus calls out to the slave, whom he supposes to be within the house of Heracles as porter; but the hero, who is living in a humble way, answers the door himself.

1. 38. κενταυρικῶς, 'savagely.' Heracles had fought with the Centaurs, and knew their brutal ways. With ἐνήλαθ' (ἐν-άλλομαι) cp. Soph. O. T. 1261 πύλαις δισσαῖς ἐνήλατ'. With ὅστις supply ἦν ὁ πατάξας, 'who-

ever it might be.' Here Heracles peeps out, and catching sight of the strange appearance of Dionysus he bursts out with—'Do tell me, what might this be?' Dionysus mistakes the expression of astonishment for one of fear, and calls the attention of Xanthias to the fact; addressing him, aside, as 'slave!' (ὁ παῖς).

l. 41. μὴ μαίνουό γε, 'yes, afraid you were crazy.' The addition of γε corrects the view of Dionysus—'afraid he was certainly: not however at your formidable appearance, but only lest it was a madman he had to deal with.' Compare the words of Odysseus, Soph. Aj. 82 φρονοῦντα γάρ νιν οὐκ ἂν ἐξέστην ὄκνω.

l. 43. δάκνω. I. e. 'I bite my lips,' to keep in my laughter.

l. 45. ἀποσοβῆσαι, 'to drive away,' 'keep off.' Probably he passes his hand hastily over his mouth, as with the action of 'brushing something away.' Cp. Vesp. 460; Eq. 60; where it is used of flapping away flies, and the like. The κροκωτός (sc. χιτῶν) which peeped out under the lion-skin was properly a woman's garment. See Eccl. 879; Lysist. 44, 219. Coloured clothes were not ordinarily worn at all by men.

l. 47. τίς ὁ νοῦς; 'what's the meaning of it all? what is this combination of the buskin and the club?' i. e. the incongruous mixture of hero and woman; for κόθορνος seems to be used here rather as an article of female dress than as part of the costume of the tragic actor; although this would suit Dionysus well. Schol. ὁ κροκωτός καὶ ὁ κόθορνος γυναικεῖα ἐστίν, ἡ δὲ λεοντῇ καὶ τὸ ῥόπαλον ἀνδρῶν.

l. 48. ποῦ γῆς ἀπεδήμεις; 'where might you be travelling to?' in such equipment. Dionysus seems to have understood ποῦ ἀπεδήμεις; in the technical sense of 'where have you been on foreign service?' as in Lysist. 99 foll. τοὺς πατέρας οὐ ποθεῖτε τοὺς τῶν παιδίων | ἐπὶ στρατιᾷς ἀπόντας; εὐ γὰρ οἶδ' ὅτι | πάσαισιν ὑμῖν ἐστὶν ἀποδημῶν ἀνήρ. So he promptly answers, 'I was serving Cleisthenes as a marine;' sc. in the battle of Arginusae. Ἐπιβατεύειν means, to be an ἐπιβάτης, or 'fighting man on ship-board,' as distinguished from the crew. Cp. Hdt. 6. 12; Thuc. 3. 95. The dative Κλεισθένει follows ἐπεβάτευνον on the analogy of γραμματεύειν, πρεσβεύειν τινί.

l. 49. καὶ κατεδύσαμέν γε ναῦς, 'aye, and what is more we sank ships.'

l. 51. σφώ; 'what, you and he together?' The words καὶ τ' ἔγωγ' ἐξηγρόμην are spoken by Xanthias as an 'aside.' He has been listening to his master's boasts, and expresses thus his sense of their visionary nature; 'and then I woke, and behold, it was a dream:' others, less well, assign the words to Heracles or Dionysus.

l. 53. Ἀνδρομέδαν. This play, acted in the year 412, was evidently very popular in Athens, as we may judge from the allusions to it in Thesm.



1018, 1022, 1070 foll. It was a play likely enough to suggest a *πόθος*, for it turned upon the 'passion' of Andromeda for her deliverer, Perseus. *πρὸς ἑμαυτόν*, i. e. 'silently'; not aloud, as was the frequent practice of the ancients even when reading alone.

l. 54. *πῶς οἶε σφόδρα*, lit. 'violently, how think you?' = 'you can't think how violently.' So *πῶς δοκεῖς* = 'you can't think how nicely,' Nub. 881. The original interrogative force of the phrase has been forgotten, as in *πῶς ἄν* = *utinam*, and so it is sometimes printed without a mark of a question.

l. 55. *Μόλων* was, probably, the protagonist in the *Andromeda*, as he was in the *Phoenix* of Euripides. If he is the personage of huge stature to whom the Schol. refers, *μικρός* must be used ironically—'oh, quite small; only as big as giant Molon.' Dionysus is described as sitting on shipboard, and reading (see inf. 1114) the play to himself, as he says, *πρὸς ἑμαυτόν*, cp. Eccl. 880 *μυνυρομένη τι πρὸς ἑμαυτὸν μέλος*. Paley, to emphasise his view of the late introduction of reading and writing, would make *τὴν Ἀνδρομέδαν* mean the name on the ship's side or stern, *ἐπὶ τῆς νεώς*.

l. 57. *ξυνεγένου τῷ Κ.*, 'did you company with Cleisthenes?' Heracles here seems to put Cleisthenes in a category by himself, not woman, boy, or man, but some sexless creature, for whom Dionysus might have had a misplaced passion.

l. 58. *οὐ γὰρ ἀλλ'*, as inf. 192, 498, 1180; Eq. 1205; Nub. 232, originally an elliptic phrase, = *non enim* [ita se res habet] *scd.* So here, 'it is not a case for jesting, but I really am in a bad way.'

l. 62. *ἔτνους*, 'porridge.' The gluttony of Heracles was a favourite point in Comedy, as in Pax 741; Av. 1581, 1689; and inf. 550 foll. It also appears in the *Alcestis* 548, 749-760.

l. 64. *ἂρ' ἐκδιδάσκω*; 'am I making my meaning plain?'

l. 66. *δαρδάπτει*, a graphic word for a 'devouring passion.' Heracles understands this in the coarsest way, and wonders how any one can have a 'passion' for a dead body. Euripides seems to have died the year before the 'Frogs' was acted.

l. 69. *ἐπ' ἐκείνον*, as we say, 'after him;' i. e. 'to fetch him.' So *ἐπὶ βοῦν ἵναί*; Od. 3. 421; *ἐπ' ὕδωρ πεμφθέντα* Hdt. 7. 193. Cp. inf. 111, 577, 1418.

l. 72. *οἱ μὲν γὰρ οὐκέτ' εἰσίν*. According to the Schol. from the *Oeneus* of Euripides, where Diomedes, lamenting the low estate of his grandfather Oeneus, asks him *σὺ δ' ὦδ' ἔρημος συμμάχων ἀπόλλυσαι*; to which Oeneus rejoins with the words *οἱ μὲν γάρ* etc. Dionysus means that the great poets, like Aeschylus, Sophocles, and Euripides, have passed away; and those that are left are poor ones. 'How's that?' cries Heracles, 'haven't you got Iophon in the land of the living?' 'Yes,



that is the only blessing we have left,' answers Dionysus, 'if it can be called a blessing; for I am not quite sure even about that, how it stands.' This points to the current suspicion that the plays of Iophon were really composed, or at any rate touched up, by his father Sophocles.

1. 76. *πρότερον*, 'superior,' as *πρῶτον* = 'best' in Nub. 643. Cp. Plato, Laches, 183 B οἱ κὰν αὐτοὶ ὁμολογήσειαν πολλοὺς σφῶν *προτέρους* εἶναι πρὸς τὰ τοῦ πολέμου.

1. 77. *εἴπερ γ' ἐκέῖθεν*, 'if you *must* bring a poet thence.'

1. 78. *ἀπολαβὼν*, 'having taken him aside all by himself alone.' So Ildt. 1. 209 *Κῦρος καλέσας Ὑστασπία καὶ ἀπολαβὼν μόνον εἶπε*.

1. 79. *κωδωνίσω*, 'may try what the ring is like of the poetry he composes without the aid of Sophocles.' *κωδωνίζειν*, inf. 723, is, properly, to test the goodness of money by the ringing sound of the metal.

1. 80. *κάλλως*, 'besides,' Dionysus doubts if Sophocles will take the trouble of quitting the lower world, being 'content and happy' (*εὖκολος*) there, no doubt, as he was in life. Whereas Euripides, scamp as he was (*πανούργος*), would be quite ready to break bounds and run away along with Dionysus.

1. 83. *Ἀγάθων* belonged to a wealthy family of good position in Athens. Born about 447, he gained his first prize for Tragedy in 416, and died, probably, in 400. The scene of the Symposium of Plato is laid at Agathon's house, where he is found discoursing on the subject of Love with Socrates, Alcibiades, and Aristophanes. His language (Sympos. 198 C) is represented as reproducing the style of his master Gorgias. Aristophanes calls him (Thesm. 49, 29) ὁ καλλιεπής, ὁ κλεινός, ὁ τραγῳδοποιός, but notices the many novelties of diction introduced by him; *κάμπτει νέας ἀψίδας ἐπῶν*, etc. Thesm. 53. Aristotle (Poet. 18. §§ 5, 7) objects that (1) the subjects of his plays were too extensive; and (2) that he introduced the practice of making the choruses irrelevant; διὸ ἐμβόλιμα ᾄδουσιν πρῶτον ἄρξαντος Ἀγάθωνος τοῦ τοιοῦτου. His feminine beauty and his fopperies are ridiculed by Aristophanes in Thesm. 191, foll., where Euripides wants him to act a female part, because he was *εὐπρόσωπος*, *λευκός*, *ξηυρημένος*, | *γυναικίφωνος*, *ἀπαλός*, *εὐπρεπής* *ιδεῖν*. His visit to the luxurious court of the Macedonian Archelaus is alluded to here in the words *ἐς μακάρων εὐωχίαν*, a phrase so closely modelled on the familiar *μακάρων νῆσοι* and *ἐς μακάρων εὐδαιμονίας* (Plat. Phaed. 115 D), that we are inclined to believe that Agathon had really 'passed away' from Athens, and was to be numbered among those who *οὐκέτ' εἰσὶν* (72); though it does not seem that he was actually dead at this date. Perhaps *μακ-άρων* is intended to suggest *Μακ-εδόνων*, just as *ἀγαθός* (84) is an echo of *Ἀγάθων*.

1. 86. *Ξενοκλῆς*, called by the comic poets the Trickster (*δωδεκαμή-*

χανος, μηχανοδότης) because he concealed the poverty of his inventive genius by scenic tricks, was son of the tragic poet Carcinus (Thesm. 440). Aristophanes calls him a parasite (πιννοτήρης, Vesp. 1510), and bad both as a poet and a man (κακὸς ὢν κακῶς ποιεῖ, Thesm. 169).

1. 87. Πυθάγγελος. Nothing is known of him; and no answer is given to Heracles' question. Prof. Tyrrell (Class. Rev. 1. p. 128), following Meineke's suggestion of a lacuna, would fill it up thus: HP. Πυθάγγελος δέ; ΔΙ. περί γε τοῦδ' οὐδεὶς λόγος | πλὴν τοῦ πιτριβεῖης ('crush you,' Av. 1528, parallel to ἐξόλοιτο). Then the words of Xanthias come in well, as he stands by unnoticed, though his shoulder is 'crushed' by the burden.

1. 91. πλείν ἢ σταδίῳ. Cp. Nub. 430 τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὸν σταδίους ἄριστον.

1. 92. ἐπιφυλλίδες. L. and S. follow the Schol. in rendering this, 'small grapes left for gleaners:' but Fritzsche seems to come nearer to the spirit of the passage in taking it of 'vines of rank leafage,' where leaves were in inverse proportion to fruit: like the Barren Fig-tree of the parable. In the Alcmena, Euripides had called the ivy χελιδόνων μουσεῖον, which is adopted here in the sense of 'choirs' or 'music-schools' of swallows; birds, whose note was (inf. 681) the type of barbarous, non-hellenic speech. Cp. εἴπερ ἐστὶ μὴ χελιδόνος δίκην | ἀγνώτα φωνὴν βάρβαρον κεκτημένη Aesch. Ag. 1050.

1. 94. ᾧ (taking up μεираκύλλια sup. 89) φροῦδα, 'who pass out of sight double-quick if they do but get a play put on the stage, having only once committed a nuisance against Tragedy:' meaning either that the Archon would never be willing to supply them with a Chorus a second time, after their miserable exhibition; or, because they themselves would be utterly exhausted after a single effort.

1. 96. γόνιμον, 'fruitful,' 'productive:' so we have γόνιμον ᾠον as distinguished from ἀνεμαῖον, an 'addled' egg. Cp. Fertile pectus habes, interque Heliconia colentes | uberius nulli provenit ista seges, Ov. Pont. 4. 2. 11.

1. 97. ζητῶν ἄν. Here ἄν is merely repeated, an echo of the preceding ἄν. So οὐκ ἂν ἀποδοίην οὐδ' ἂν ὑβολὸν οὐδενί, Nub. 118. Notice the confusion between λάκοι optat. (as in Soph. Phil. 281 ἄνδρα οὐδέν' ἔντοπον (ὕρῳ), οὐχ ὅστις ἀρκέσειεν) and φθέγγεται fut. indic. 1. 98; and compare with it the change from subjunct. to indic. in Homeric similes. Perhaps λάκοι is assimilated to εὔροις.

1. 99. παρακεκινδυνευμένον, 'an adventurous expression,' like the audaces dithyrambi of Hor. Od. 4. 2. 10. Euripides had spoken in his Μελανίππη of αἰθέρ' οἴκησιν Διός, and Aristophanes parodies this somewhat unfairly. In the Ἀλέξανδρος of the same poet we have the phrase καὶ χρόνον προὔβαινε ποῦς, and in the Bacchae 888 δαρὸν χρόνον πόδα = 'a long lapse of time.' The next two lines are a travesty of

Hippol. 612 ἡ γλῶσσ' ὁμῶμοχ', ἡ δὲ φρὴν ἀνώματος, which Aristophanes (here and inf 1471, and Thesm. 275), like many others, misrepresents; as though Euripides justified the breach of an uttered oath on the plea of a mental reservation. Whereas, what Hippolytus means is that he has taken the oath, without knowing what it implies, yet nevertheless he is bound by it. With καθ' ἱερῶν, 'over the victims,' cp. κατὰ χιλιῶν Eq. 660; ὁμύντων ὄρκον τὸν μέγιστον κατὰ ἱερῶν τελείων Thuc. 5. 47. 10.

1. 102. ἰδίᾳ here = χωρίς.

1. 103. μᾶλλά, i. e. μὴ λέγε ὅτι ἐμὲ ταύτ' ἀρέσκει, ἀλλὰ, etc. So inf. 611, 745, 751; Ach. 458; Av. 109; 'don't ask *that*! why, I am more than crazy with joy.'

1. 104. ἦ μὲν (Cobet καὶ μὲν), 'in truth this is but rubbish, as even you yourself think'—if you chose to allow it.

1. 105. μὴ τὸν ἐμὸν οἶκει νοῦν. This half-line probably comes from the Andromeda, which Dionysus had been reading; though the Schol. refers to the Andromache of Euripides, ll. 237 or 581, the similarity being only slight. Dionysus substitutes ἔχεις γὰρ οἰκίαν for the original ending ἐγὼ γὰρ ἀρκέσω. The general meaning is 'don't take upon yourself to *manage* my views: you have a *ménage* of your own,' sc. the department of gluttony. For οἶκον οἰκεῖν in this sense cp. Phoeniss. 486, 1231, etc.; and cp. the phrase οἰκεῖν πόλιν.

1. 107. περὶ ἐμοῦ. The allusion to 'dinner' makes Xanthias feel more than ever that he is left unnoticed, out in the cold.

1. 109. κατὰ σὴν μίμησιν, i. e. even as you came with club and lion-skin to fetch (ἐπὶ as in sup. 69) Cerberus. The Greek would naturally run ὡν περ ἕνεκα ἦλθον . . ταῦτά μοι φράσον, but τοῦτους (112) follows the gender of τοὺς ξένους, the nearer word. Dionysus wants to know where Heracles found civil hosts and clean beds on the journey, and 'entertainment for man and beast.' By ἀναπαύλας he means 'resting-places;' and by ἐκτροπάς, 'the branchings of the road,' points at which information about the route would be specially valuable. Others make ἐκτροπή almost equivalent to ἀνάπαυλα, a place where one 'turns aside' to rest; so in Lat. *deversoriae*. δίαται are 'rooms.' The personal word πανδοκευτρίαι, 'landladies,' comes curiously in the list, especially as it is followed immediately by ὅπου. There is no authority for rendering it 'hostelries;' so we must regard the word as a sort of echo of ξένους sup. 109. Herwerden conjectures πανδοκεῖ ἄρισθ'.

1. 116. καὶ σύ γε. It is doubtful if these words should be the beginning of what Dionysus, or the end of what Heracles says. The former has the analogy of inf. 164, and would mean 'it is not for *you* to begin to talk about daring and adventure.' But if we assign the whole line to Heracles, ὦ σκέτλιε, τολμήσεις γὰρ ἰέναι καὶ σύ γε; the meaning will

be, as Fritzsche renders it, '*tu adeo cum tua ignavia, ut ego, ire audebis?*'

l. 117. τῶν ὀδῶν, depending on φράζε, as in Soph. Trach. 1122 τῆς μητρὸς ἦκω τῆς ἐμῆς φράσεων ἐν οἷς ἑὺν ἔστι. Thus we shall be able to retain the MS reading ὅπως. Kock adopting Bergk's reading ὅπη joins it with τῶν ὀδῶν, on the analogy of ὅπου γῆς, etc. This would dispose of the changed construction with φράζειν in the next line. Fritzsche would write φράζε νῶν ὀδῶν, which seems to be corroborated by the singulars θερμήν, ψυχράν, cp. inf. 319.

l. 121. ἀπὸ κάλῳ καὶ θρανίου, 'by rope and bench.' We may suppose a pause to be made after θρανίου, so as to let κρεμάσαντι come in as a surprise. 'Towing-rope' (Thuc. 4. 25 παραπλεόντων ἀπὸ κάλῳ ἐς τὴν Μεσσηνίην) and 'rowing-bench' would represent a very natural way of proceeding on a river or canal: but κρεμάσαντι fixes the interpretation of κάλῳ to the 'noose,' and θρανίου to the 'footstool,' to be kicked away in the moment of hanging oneself.

l. 122. πνιγηράν, 'choky,' 'stifling,' in a double sense.

l. 123. σύντομος, 'a short-cut,' as in τὰ σύντομα τῆς ὁδοῦ Hdt. 1. 185. Perhaps there is an allusion in the word to the 'chopping up' of the hemlock (cp. ἐντέμνειν), as there is in τετριμμένη, which means 'well-beaten' or 'well-pounded;' being equally applicable to ἀτραπός or κώνειον. Cp. Plat. Phaed. 116 D ἐνεγκάτω τις τὸ φάρμακον εἰ τέτριπται.

l. 126. δυσχείμερον, 'chilly,' 'bleak.' The effect of the hemlock was to paralyse the lower extremities first; the cold and the insensibility gradually mounting upwards. So, in the prison, the officer who administered the hemlock to Socrates kept watching the effect of the poison: σφόδρα πείσας τὸν πόδα ἤρετο εἰ αἰσθάνοιτο· ὁ δὲ οὐκ ἔφη. καὶ μετὰ τοῦτο αὖθις τὰς κνήμας· καὶ ἐπαιῶν οὕτως ἡμῖν ἐπεδείκνυτο ὥς ψυχροῖτό τε καὶ πήγνυτο Phaed. 117 E.

l. 127. κατάνη, 'downhill,' with allusion to the leap from the tower (inf.). Dionysus, being 'a poor walker,' is bidden to 'stroll' (καθερπύειν) down to the outer Cerameicus (τὸ κάλλιστον προάστειον τῆς πόλεως Thuc. 2. 34). the burial place of illustrious citizens, on the N. E. side of Athens, between the Thriasian Gate (Δίπυλον) and the Gardens of the Academy. There he was to climb the 'lofty tower,' said to have been built by Timon the misanthrope.

l. 131. Join ἐντεῦθεν θεῶ (θεάομαι), 'watch therefrom' (cp. θεῶ μ' ἀπὸ τοῦ τέγους Ach. 262), 'the torch-race starting' (cp. ἀφίεναί πλοῖον Hdt. 5. 42; ἄφες ἀπὸ βαλβίδων ἐμέ τε καὶ τουτονί Eq. 1159; and ἀφετηρία (sc. γραμμή), in the sense of the 'starting-place' in a race). The common interpretation, 'watch the flinging-down of a torch therefrom,' as the signal for the torch-race to start, seems to be only an invention of

the Schol. *Λαμπάς* is frequently used as = *λαμπαδηφορία*, so *λαμπάδα* *ἔδραμες* Vesp. 1203.

l. 132. *κάπειτ*, 'and next, when the spectators say "start them off," then do you also start yourself off,' sc. from the top of the tower. For imperatival infinitive cp. Nub. 850; Eq. 1039.

l. 134. *θρίω δύνω*. This does not mean 'the two membranes, or lobes, of the brain' (Mitchell); but 'two brain-puddings;' *θρίον* being a sort of rissole or forcemeat, popular in Athens. Of course he means he should break his head and scatter his brains; but he expresses this by an allusion to a favourite dish—a much more likely phrase than a technical and almost medical one. It is difficult to see why he emphasises *δύνω*. Perhaps to intensify the notion of utter and complete death; as in Lat. *bis perii*.

l. 137. *τότε*, sc. when you went to fetch Cerberus.

l. 138. *πάννυ*. It seems better to take *πάννυ* as qualifying *μεγάλην*, as *ταχὺ πάννυ* Plut. 57; for the word *ἄβυσσον* needs no expletive. The lake is the *Ἀχερουσία λίμνη*.

l. 139. *τυννουτῆ*. Probably the hand is hollowed, to illustrate jocosely the smallness of a boat 'only so big.' Cp. Ach. 367.

l. 140. *δύ' ὀβόλω*. Charon's minimum (and ordinary) fee was one obol; but this may have varied with the inclination of the passengers. Or Dionysus may be represented as taking a 'return-ticket;' his being a special case. This is borne out by a passage in Apuleius (Met. 6. 18), where the Turris bids Psyche to take a double fare; one to give to Charon (*avaro seni*) on embarking, the other to pay on her return. Anyhow, the particular sum is fixed upon to point the allusion to the *διαβελία*, or daily allowance by the State of two obols to the poorer citizens during the festivals, to pay for their admission to the theatre. Cp. *ἐν τοῖν δυοῖν ὀβόλοιν θεωρεῖν* Demosth. 234. 33. The increase of this allowance, and the extension of it to other entertainments; and, generally, the diversion of every available portion of the revenue to the Theoric fund, from which the grant was made, was an 'effective instrument' (*ὡς μέγα δύνασθον*) in the hands of Athenian demagogues. There may be an allusion to the *μισθὸς δικαστικός*, or jury-man's fee; and the *μισθὸς ἐκκλησιαστικός*, a compensation-fee to the citizen for his loss of time in sitting in the *ἐκκλησία*, which seems to have been one obol originally, and two later. Theseus, the typical hero of Athens and founder of her popular institutions, is represented as having introduced this peculiarly national fee into the lower world (*Θησεὺς ἤγαγεν*).

l. 145. *βέρβορον*, 'mud.' This Slough of Despond appears in Plato, Phaed. 69 C *ὅς ἂν ἀμήντος καὶ ἀτέλεστος εἰς Ἀΐδου ἀφίκηται ἐν βορβόρῳ κείσεται*.

l. 151. *Μορσίμου ῥήσιν*. Morsimus, son of Philocles (Eq. 401;



Pax 800), is ridiculed as a contemptible writer of Tragedy. To 'write out' (ἐκγράφεσθαι Av. 982) a speech from one of his plays is sufficient crime to ensure punishment in the nether world. The absurd climax is like the contrast between Nero and Orestes in Juvenal, Sat. 8. 217 foll. 'Sed nec | Electrae iugulo se polluit, aut Spartani | sanguine coniugii; nullis aconita propinquis | miscuit; in scena nunquam cantavit Orestes; | Troica non scripsit.'

l. 153. πυρρίχη (sc. ὄρχησις) is a war-dance in which the dancers represented by their gestures and movements the various incidents of a battle. Here the allusion is rather to the musical accompaniment than to the dance itself. Κινησίας, a dithyrambic poet, is a favourite butt of Aristophanes for his impiety (inf. 365); and for his many bodily diseases and miserable leanness (Av. 1372 foll.; see inf. 1437). That there was sober truth in this, and not merely the licence of a comic poet, may be gathered from the severe judgment passed on him by Lysias (quoted in Athenaeus 12. 551 foll.) and Plato (Gorg. 501 foll.).

l. 155. ἐνθάδε, 'in this upper world.'

l. 157. ἀνδρῶν γυναικῶν, asyndeton, as in Soph. Ant. 1079.

l. 159. ὄνος. The heavily-laden Xanthias, hearing of all these delights, feels that he is indeed the 'ass celebrating the mysteries:.' a proverbial phrase for one who has 'all the kicks, and none of the halfpence.' For the Athenians, on their sacred procession to Eleusis, would carry their necessary baggage on the back of an ass, whose share in the festivity would thus be very unenviable. *Sic vos non vobis.* With the phrase μυστήρια ἄγειν (not to be taken as equivalent to φέρειν) cp. Θεσμοφóρια, Διονύσια, ἑορτήν, θυσίαν, ἄγειν (Hdt. 1. 147). Here Xanthias flings his burden to the ground. These two lines are in by-play, and do not interrupt the construction.

l. 164. χαίρε is, properly, the salutation of greeting, and ὑγίαινε of farewell: but χαίρε may stand loosely for either.

l. 165. σὺ δέ, sc. Xanthias, who complains of having to take up the things again, 'before he has so much as set them down.'

l. 168. τῶν ἐκφερομένων, 'of those that are being carried out to burial.' Here ὅστις follows rather than ὅς, because no person is as yet referred to. But ὅστις ἐπὶ τοῦτ' ἔρχεται seems rather an unmeaning phrase, and it is tempting to follow Meineke and omit the line, as a needless gloss. If we retain it, we must render, 'who happens to be coming for this purpose,' sc. ἐπὶ τὴν ἐκφοράν. Or ἐπὶ τοῦτ' may be the intention of a journey to Hades, cp. Xen. Anab. 2. 5. 22 ἀλλὰ τί δὴ ὑμᾶς ἐξὺν ἀπολέσαι οὐκ ἐπὶ τοῦτο ἤλθομεν; Eur. Bacch. 967, when Pentheus says ἐπὶ τόδ' ἔρχομαι='that is my intention.' ἐπὶ ταῦτ'='hither;,' or ἐπὶ ταῦτ'='to the same place,' have been conjectured.

l. 169. τότε ἔμ' ἄγειν, 'in that case take me with you.' This is better

than to render, 'then [it will be] for me to take them;' for *φέρειν*, not *ἄγειν*, has been the regular word in use here for 'carrying.' The infin. may be the exclamatory expression of a wish, as *Ζεῦ πάτερ, ἦ Αἴαντα λαχεῖν ἦ Τυδέος νίον* Il. 7. 179; or, more likely, there is some word like *ἔδοξε* to be supplied in the mind, as in the formal phraseology of laws, treaties, etc.; *ἔτη δὲ εἶναι τὰς σπονδὰς πεντήκοντα*. But a similar use of infin. is found in Soph. O. R. 462, Eur. Tro. 421; Plat. Crat. 426 B; Thuc. 5. 9. § 5 (7). Trans., 'then, [resolved] that you do take me.'

l. 170. *τουτονί*, 'yonder.' Meineke follows Hirschig's emendation *ἐκφέρουσιν οὗτοι*.

l. 171. *οὗτος*. Dionysus hails the *νεκρός*, 'Ho there! it is you that I mean, you the dead man.'

l. 172. *σκευάρια*, a coaxing diminutive, = 'a bit of baggage.'

l. 174. *ὑπάγεθ'*, probably, as the Schol. says, *ὁ νεκρός φησι πρὸς τοὺς νεκροφόρους*, 'move on upon your journey.' So *ὑπαγε* Nub. 1298; Vesp. 290. Others consider the words to be addressed to Dionysus and Xanthias, who were delaying the funeral procession, 'move out of my way, you men!' for *ὑπάγειν* (intrans.) generally has the force of 'moving off,' and 'clearing the way.' So the Satyrs (Eur. Cycl. 53) cry to the he-goat *ὑπαγ', ὦ ὑπαγ' ὦ κεράστα*. But *ὑμεῖς* (notice he does not say *σφῶ*) suggests that the words are addressed to a different set of persons from those whom he has just been accosting.

l. 175. *ἔάν ξυμβῶ*, 'to see if I can make any arrangement.' The drachma contained six obols, so that the highest offer of Dionysus only reaches  $1\frac{1}{2}$  drachmae instead of the 2, which the dead man insists upon.

l. 177. *ἀναβίῳην*. As a *living* man might say, 'Strike me dead if I accept it!' so a dead man may humorously be supposed to reverse the anathema, and say, 'Let me rather come back again to life than that!'

l. 178. *ὡς σεμνός*, 'how loftily the scoundrel bears himself! shan't he suffer for this! I will trudge along with you.' The dead man having proved impracticable, Xanthias is as good as his word.

l. 180. *ὦπ, παραβαλοῦ*, 'avast there! bring the boat alongside!' Charon, whose voice is heard, but whose boat is not yet in sight, seems to have a rower on board; unless we suppose him to be shouting to himself.

l. 184. *χαῖρ' ὦ Χάρων*. The line is said to be borrowed from a Satyric drama called Aethon, by one Achaeus. Perhaps Dionysus, remembering the usual triple invocation to the dead (*τρίς αὔσαι* Od. 9. 65) thought it was the proper form of address to the Ferryman of the Dead. The Schol. proposes to assign one salutation to Dionysus, Xanthias, and the dead man, respectively. The jingle in the line is, of course, intentional, as in a popular English burlesque, 'O Medea, my dear! O my dear Medea!'

l. 185. *ἀναπαύλας*. Charon, with the regular sing-song of a railway



porter, runs over the list of the places at which he is prepared to disembark passengers.

1. 186. Ὀνου ποκάς, a fanciful name, 'Woolasston,' thrown into a plural like *Θῆβαι*, *Ἀθῆναι*, etc. It seems to refer to the proverb *ὄνον κείρειν*, expressing useless labour, analogous to our 'great cry and little wool,' where, however, the reference is to the 'shearing' of the pig and not the ass. Bergk's correction (followed by Meineke), Ὀκνου πλοκάς, seems more ingenious than probable. Ocnus is said to have been represented in a fresco of Polygnotus, as sitting and plaiting a rope of hay, while an ass, standing near him, eats it as fast as he plaits it. Such fruitless work as the 'plaiting of Ocnus' might be compared with the punishment of Sisyphus and the Danaides.

1. 187. Κερβερίου is a travesty of the Homeric *Κιμμερίου* Od. 11. 13, where the Schol. says that *Κερβερίου* was read by Aristarchus and Crates. Κόρακας, = 'perdition,' comes in as a comical interruption between geographical names. At Ταΐναρον, the S. promontory of Laconia, there was supposed to be a subterranean communication with the lower world: cp. 'Taenarias fauces, alta ostia Ditis' Virg. Geor. 4. 467.

1. 188. ποῦ σχήσειν δοκεῖς; 'where do you mean to put to shore?' cp. νέες ἔσχον ἐς τὴν Ἀργολίδα χώραν Hdt. 6. 92; τῇ Δήλῳ ἔσχον Thuc. 3. 29.

1. 189. σοῦ γ' οὔνεκα, 'yes, as far as *you* are concerned!' Charon is quite willing that Dionysus should go to—perdition.

1. 191. τὴν (sc. *ναυμαχίαν*) περὶ τῶν κρεῶν. A life-and-death struggle is described in Vesp. 375 by the words τὸν περὶ ψυχῆς δρόμον δραμεῖν. Analogous to this is the proverbial phrase *ὁ λαγὼς τὸν περὶ κρεῶν τρέχει*, i.e. 'a race for neck-or-nothing.' Thus the battle of Arginusae is called here the 'life-struggle' for Athenian existence. But Charon is speaking bitterly. He has a grievance respecting this battle, for the unburied 'carcasses' of the drowned sailors were so many fees lost to him: and he seems to allude to this by the coarsest word which he can apply to a dead body; using *κρεῶν* for *σωμάτων*, like the vulgar phrase—'cold meat.' Dr. Verrall (Class. Rev. 3. p. 258) suggests that the allusion is to the enfranchisement promised to the slaves who fought in the battle. They would then have the citizen's right to eat the sacrificial meats at the registration-festival (*τὰ κρέα ἐξ Ἀπαυυρίων* Thesm. 558); and so they were 'fighting for their meat.'

1. 192. ὀφθαλμῶν. Ophthalmia was, probably, a favourite excuse of Athenian malingerers, and was sometimes artificially produced for the purpose. For οὐ γὰρ ἄλλ' see on sup. 58.

1. 194. Αὑαίνου. The Stone of Withering is intended to have an uncanny sound, suggestive of dry bones and sapless dead.

1. 196. τῷ ξυνέτυχον ἐξιόν; Xanthias says, to himself, 'What (unlucky thing) did I encounter as I left home?' Omens at the beginning of a journey (ἐνόδιοι σύμβολοι Aesch. P.V. 487) were supposed to foretell whether it would be attended by good or bad luck: like the *parrae recinentis omen* of Horace, or our common superstition about magpies. But, perhaps, τῷ is masc. = 'whom?' alluding to the 'evil eye.'

1. 197. εἴ τις ἐτι πλεῖ, 'if any one else is going on board;' a necessary emendation for the MS. reading ἐπιπλεῖ. The words of Charon, κάθιζ' ἐπὶ κώπην, mean, 'sit at your oar,' for rowing. Dionysus chooses to interpret them, 'sit on your oar' (κάθιζε . . ἐπὶ τὸν σκίμποδα Nub. 254), and proceeds to act accordingly. Perhaps 'sit to your oar' might express the ambiguity. Then, when rebuked, he does indeed 'put forth his hands and stretch them out,' but he sits motionless on the bench, and makes no pretence of rowing.

1. 202. οὐ μὴ φλυαρήσεις; Lit. 'will you not not-trifle?' i. e. 'don't trifle,' as in Nub. 367; Vesp. 397; Eur. Hipp. 213; Suppl. 1066; Andr. 757. Goodwin, M. and T. § 89. 2 foll. speaks of this use merely as a 'strong prohibition,' meaning 'you shall not;' and does not interpret it, as explained above, by an interrogative force. For ἔχων, with the force of 'continuance' ('don't keep trifling!'), see inf. 512; Nub. 131, etc. ἀντιβάς, 'with firm planted foot,' sc. against the stretcher, or the bottom of the boat. Cp. Eur. Bacch. 1126 πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος, Soph. El. 575 βιασθεῖς πολλὰ κἀντιβάς.

1. 204. ἰθαλάττωτος. Dionysus excuses his awkwardness on the ground of his being 'a land-lubber, and no-Salaminian.' The natives of Salamis were thorough-going sailors. There may also be an allusion to the famous sea-fight at Salamis, and the word may be compared with Μαραθωνιόμαχαι Ach. 181; Nub. 986. There may be a further allusion to the decadence of the Athenian navy; in which so many slaves served.

1. 206. ἐμβάλης, probably χεῖρας κώπη is to be understood; and so ἐμβάλλειν will be parallel to Lat. *incumbere remis*. So Od. 10. 129 ἐμβαλέειν κώπησι, and, as here, τίς ἐμβαλεῖ Eq. 602. The μέλη will help him to keep time, like the measured chant of the κελευστής, alluded to inf. κατακέλευε δῆ, 'start the time then!'

1. 207. βατράχων κύκνων, asyndeton, as sup. 157. Bothe's conjecture βατραχοκύκνων, 'frog-swans,' seems a very likely emendation. We may cp. such forms as ἵπποκάνθαρος, ἵπποκένταυρος, κυναλώπηξ, στρουθιοκάμηλος, and, inf. 929, γρυπάετοι, 932 ἵππαλέκτωρ. This Chorus of 'Frogs,' which gives its name to the play, is technically called παραχορήγημα, sc. 'the part of a by-chorus;' or, more likely, 'a supplementary provision' by the Archon, who χορὸν δίδωσι. The real Chorus in this play

consists of Μύσται, the Frogs, probably, never appearing on the stage, but only letting their song be heard 'behind the scenes,' as we say. Similar παραχορηγήματα are found in the Pax 114; Vesp. 248; Aesch. Eum. 1032.

l. 215. ἀμφί, 'in honour of,' 'on the subject of.' This is the regular opening of a dithyrambic hymn. The dithyrambic poets were nicknamed ἀμφιάνακτες, because of the frequent commencement of their hymns with the words ἀμφί μοι αἰθις ἄνακτα. See on Nub. 595, and cp. the beginning of the (Homeric) Hymn to Dionysus (6. 1) ἀμφί Διόνυσον . . μνήσομαι, and Eur. Troad. 511 ἀμφί μοι Ἴλιον, ᾧ Μοῦσα, ἄεισον.

Νυσήιον. It is impossible to localise Nysa, for, wherever the worship of Dionysus was in vogue, a Mt. Nysa was sure to be found, whether in Greece, Asia Minor, Ethiopia. or India.

l. 217. Λίμναις. Thucydides (2. 15) speaks of τὸ ἐν Λίμναις Διονύσου, ᾧ τὰ ἀρχαιότερα Διονύσια τῇ δωδεκάτῃ ποιεῖται ἐν μηνὶ Ἀνθεστηριῶνι, and Demosthenes (contr. Neaer. 1371) gives exactly the same account. This 'primitive Dionysian festival' is the Anthesteria (not to be confounded with the Lenaee, which was celebrated in the month Gamelion). The mysteries connected with the celebration of the Anthesteria were held at night in the ancient temple ἐν Λίμναις, a low-lying part of Athens, once a swamp, near the Ilissus.

ἦν ἰαχήσαμεν, 'which we pealed forth;' sc. when we were living frogs in the upper world. For just as Orion (Od. 11. 572) reappears in Hades still hunting the same beasts that he had hunted in life; so there may be supposed to be, as Kock says, βατράχων εἰδῶλα καμόντων in the lower world, still following their old pursuits.

l. 219. χύτροισι. Χύτροι was the name of the third division of the festival of Anthesteria. The first day was called Πιθοιγία, the second Χόες (Ach. 961 foll.), a day of revelling and drunkenness, so that the populace on the morning of the third day was well called ὁ κραυπαλό-κωμος ὄχλος. On the day of the Χύτροι, pots of pulse were offered to Ἑρμῆς χθόνιος.

l. 220. ἐμόν τέμενος. The marshy ground of Λίμναι belonged by a sort of right to Frogs.

l. 221. ἐγὼ δέ γ'. The chant of the Frogs quickens, and forces poor Dionysus to row a faster stroke. 'It's very good fun for *you*,' he says, 'but *I* am beginning to get sore, Master Croakie! though of course *you* care nothing about that.'

l. 226. ἐξόλοισθ' αὐτῷ κοάξ, 'to blaze with you, croak and all!' This use with αὐτός is commoner with the plural; but cp. αὐτῷ φάρει Od. 8. 186; αὐτῷ γαρυτῷ ib. 21. 54; αὐτῇ λόγχῃ Thesm. 826.

l. 227. οὐδὲν γάρ ἐστ' ἄλλ' ἢ κοάξ, 'for you are nothing else but croak.' For οὐδὲν ἄλλ' ἢ, i. e. *nihil aliud nisi*, cp. Lysist. 427 οὐδὲν

ποιῶν ἄλλ' ἢ καπηλεῖον σκοπῶν. But it is difficult to decide when to write ἄλλ'[o] ἢ, and when ἄλλ'[a] ἢ. Sometimes there is no doubt, as in Xen. Anab. 4. 6. 11 *ἄνδρες οὐδαμῇ φανεροὶ εἰσιν ἄλλ' ἢ κατὰ ταύτην τὴν ὁδόν*. Krüger, § 69. 4. 6, suggests that ἄλλ' ἢ should be written when the effect to be produced is to bring a fact into prominence; and ἄλλ' ἢ to point an exception.

1. 228. *εἰκότως γ', ὦ πολλὰ πράττων*, 'and well we may, you meddlesome fellow.' So *πολλὰ πράττων* inf. 749. Cp. *πολυπραγμονεῖν*.

1. 230. *κεροβάτας*, variously interpreted as (1) 'God of the horny hoof,' *corniŕes*; cp. *τραγόπους* Simonid. 134; *αἰγυπόδης* h. Hom. 18. 2. 37; or, (2) 'roving the mountain peaks:' cp. *ὑψικέρατα πέτρων* Nub. 597. The Schol. gives (2); but the former is doubtless right.

ὁ *καλαμόφθογγα* (sc. *μέλη*) *παίζων*, 'who plays a lively strain on his pipe;' cp. *ἐνοπλία παίζειν* Pind. O. 13. 123. The Pan-pipe proper consisted of a row of reeds of unequal height, Virg. Ecl. 2. 32.

1. 232. *ὃν ὑπολύριον τρέφω*, 'which I cultivate at the water's edge in the pools to support the strings of the lyre;' or 'as backing for the lyre.' The *δόναξ* seems to have been used to make the *ζύγωμα* in which the *κόλλοι* were inserted; and the lower bar was properly called *ὑπολύριον* or *μάγας*. Here there seems to be a confusion between the upper and lower bar.

1. 236. *φλυκταῖνας*, 'blisters' on the hands from rowing. Cp. Vesp. 1119 *μήτε κώπην μήτε λόγχην μήτε φλύκταιναν λαβών*.

1. 244. *κύπειρον* is generally identified with the marsh plant 'galin-gale,' and *φλέως* may be the 'flowering rush.'

1. 245. *πολυκολύμβοισιν μέλεσσιν* (so Reisig, as the simplest emendation for the unmetrical *πολυκολύμβοισι μέλεσιν*), 'in the music of our strain, as we plunge and plunge again.'

1. 246. *ὄμβρον*. Frogs are liveliest when rain is threatening: but the joke lies in the frogs diving into the water to escape a wetting from the rain; and when there 'singing over the mazy dance of the pool in the watery depths with splash and splash of many a bursting bubble.'

1. 251. *τοῦτι παρ' ὑμῶν λαμβάνω*, 'there! I'm getting this from you.' Dionysus means he is taking a lesson from them, and emulating their croak. But they understand 'getting' to mean 'robbing' you of your croak; which explains *δεινὰ τᾶρα πεισόμεσθα*, 'then it will go hard with us.' 'But,' says Dionysus, 'it will go much harder with me if I burst my lungs in rowing' to the quick tune of your croaking. See on sup. 206.

1. 259. *ὀπόσον ἂν χανδάνῃ*, 'to the full compass of our throat.'

1. 262. *τούτῳ γάρ*. Dionysus outdoes the frogs in shouting his *βρεκεκεκέξ*, declaring 'ye shall not beat me at that:' till at last he silences them.

1. 266. τῷ κοᾶξ, 'with your own croak.' Others read τοῦ = 'till I silence your croak.'

1. 268. ἔμελλον ἄρα, 'I was pretty sure to stop you sooner or later.' A regular phrase to express satisfaction at a successful effort, as Nub. 1301 ἔμελλον σ' ἄρα κινήσειν ἐγώ. So Ach. 347; Vesp. 460.

1. 269. ὦ παῦε, 'avast rowing there! shove alongside with the paddle, step out when you've paid your fare.'

1. 271. ἦ Ξανθίας; 'is Xanthias there?' or ἦ Ξανθία, 'Ho, Xanthias!' He had gone round the lake (sup. 193) and was to await his master at the Withering Stone. Dionysus is obliged to shout, as he cannot see Xanthias in the darkness.

1. 275. ἔλεγεν, sc. Heracles; sup. 145 foll.

1. 276. καὶ νυνὶ γ' ὄρω. Dionysus looks slyly at the spectators when he says he 'still has his eye on the reprobates.' This good humoured abuse of the audience is a standing form of joke, cp. inf. 783; Nub. 1096 foll.; Vesp. 73 foll.

1. 278. προΐεναι. Xanthias suggests that it is 'best to move on,' as they are just at the place which Heracles had described as infested with monsters. 'He shall rue it,' cries Dionysus, 'he was exaggerating the horrors to make me afraid, because he knew that I was a man of war, and he was jealous of me.'

1. 282. γαῦρον, 'conceited.' The line is parodied from the Philoctetes of Euripides, where Odysseus is reproaching himself for his needless braggadocio in encountering perils; οὐδὲν γὰρ οὕτω γαῦρον ὥς ἀνὴρ ἔφην.

1. 284. ἀξιόν τι τῆς ὁδοῦ. Dionysus would like to meet with some adventure worthy of his heroic journey to Hades.

1. 285. καὶ μὴν, although regularly coming at the beginning of the sentence, still keeps its force here of introducing something for the first time; so inf. 287.

1. 286. ἐξόπισθε νῦν ἴθι. Dionysus betrays his innate cowardice at the first alarm, and begs Xanthias to take the post of danger on each occasion.

1. 291. ἐπ' αὐτὴν ἴω, 'let me go after her!'

1. 293. Ἑμπούσα, the name of a spectre belonging to the train of Hecate, and haunting lonely spots at night. The Empusa seems to have had something in common with the Ghoul and the Vampire; but its main peculiarity was the power of assuming different shapes, like Proteus. So the mother of Aeschines is called 'Empusa' by Demosthenes (18. 130), ἐκ τοῦ πάντα ποιεῖν καὶ πάσχειν καὶ γίγνεσθαι.

1. 295. βολίτινον. Dionysus is reduced to such abject terror that he accepts as so many new horrors the most ridiculous belongings that Xanthias attributes to the Empusa.

1. 297. ἱερεῦ. The priest of Dionysus sat in a conspicuous place in



the theatre; and Dionysus rushes across the stage to get his protection. 'Save me, that I may sit with you at the wine party;' which was given when the acting was over.

l. 298. οὐ μὴ καλεῖς. See on sup. 202. Dionysus fears to be addressed in his assumed character of Heracles, who was in ill repute with the powers below: and the name of Dionysus was even worse, as suggesting anything but a hero.

l. 301. ἴθ' ἥπερ ἔρχει. It seems that these words must be addressed by Xanthias to Dionysus, 'go on as you are going,' i. e. 'go straight on' without fear. So Lysist. 834 ὦ πότνι' ἴθ' ὁρθὴν ἥνπερ ἔρχει τὴν ὁδόν. Nor need we be surprised at the next words δεῦρο, δεῦρ', ὦ δέσποτα, if we suppose that Dionysus, too terrified to do as Xanthias tells him, is preparing to run off in the opposite direction.

l. 303. ὥσπερ Ἡγέλοχος, sc. ἔλεγε. Hegelochus, the protagonist in the Orestes of Euripides, had to repeat the line ἐκ κυμάτων γὰρ αἰθις αὖ γαλήν' (i. e. γαληνά, 'a calm') ὁρῶ. But by some intonation of his voice, probably by not carrying the sound of the ν (after elision) on to the ὁ in ὁρῶ, he made it sound like γαλήν (from γαλή, 'a weasel'). It is like the old jest about the weasel and the stoat: 'it is so (w)easily distinguished; indeed, it is (s)o a'tally different.' Such a story is very suggestive of the nicety of Greek pronunciation, and the sharp ears of an Athenian audience. A play called 'Loth' was once being acted in Paris; and an actor declaimed the words *Il a vaincu Loth* in such a way as to sound like '*Il a vingt culottes*.' Instantly one of the audience shouted '*Qu'il en donne à l'auteur!*' and the house was convulsed.

l. 307. ὥχρισ[α]. 'How pale I turned,' says Dionysus, 'when I caught sight of her!' 'Yes,' retorts Xanthias, staring at the jolly red face of the priest (sup. 297) 'and yonder priest showed his fear for you with a crimson flush.' Probably there is an intentional ambiguity in the ὑπέρ in composition with the verb, meaning not only 'he reddened on your behalf,' but, 'he reddened even more than you were blanched.'

l. 311. αἰθέρα. See on sup. 100. Here Xanthias implies that Euripides with his incongruous phraseology is the cause of all his master's troubles.

l. 315. πτήξαντες, 'crouching down,' so as not to be seen by the Μύσται. The whole scene is intended to represent the sacred rites of the Eleusinia, and specially the proceedings on the sixth day of the festival (20th of Boedromion); when the statue of Iacchus was borne in the midst of a torch-light procession along the Sacred Road from Athens to Eleusis. Other references are made to certain details of the festival, as e. g. to the customary badinage when the procession reached the bridge over the Cephissus (γεφυρισμός, see inf. 416-430); and to the revelry that was kept up through the night (παννυχίδες inf. 371). Seeing that

since the occupation of Deceleia the procession along the shore to Eleusis had been discontinued, and the Mysteries conveyed by sea, this representation before an Athenian audience of their national religious festival must have produced a profound effect.

l. 319. ἔφραζε νῶν, sc. Heracles, sup. 154 foll.

l. 320. ὄνπερ Διαγόρας. We know of a Diagoras, a native of Melos, contemporary with Pindar and Simonides, who was a lyric poet and wrote in honour of the Gods. There was also a Diagoras, a student of the Atomistic Philosophy, who went by the name of ὁ ἄθεος, and who poured contempt upon the national Gods of Hellas. The question remains unsolved, whether there were two personages of the same name, or whether Diagoras in his later years abandoned and decried the faith of his earlier life. Aristophanes appears to take him as the type of an atheist; at any rate in Nub. 830, where Socrates is sily identified with him in the phrase Σωκράτης ὁ Μήλιος. It is likely, then, that ὄνπερ Διαγόρας means 'whom Diagoras insults.' The joke consists in the unexpected introduction of a name which must have been as far as possible from everyone's thoughts.

l. 324. πολυτίμοις ἐν ἔδραις. As the under-world is a shadowy reflection of the world above, we may suppose a reference to be made here to the Ἰακχεῖον in the Cerameicus, though ἐνθάδε really = Hades. The 'richly-clustered myrtle wreath laden with berries' was officially worn in the procession by the Priests and Mystae.

l. 327. θιασώτας, as in Eur. Bacch. 549. This chorus sounds like an echo from the play of the *Bacchae*.

l. 334. τιμάν. There is no need to alter this to πομπάν, as Hamaker, or τ' ἐμάν, as Bentley: Trans. 'keeping time with fearless foot to the reckless sportive rite that hath the fullest share of festive joy, the sacred dance kept holy for the hallowed Mystae.' Perhaps ἱεράν is only a gloss upon ἀγνάν, so that we may better read with Kock ἀγνὰν δόσιος μετὰ μύσταισι χορείαν. Here τιμάν means the act of worship, as paid to the God, finding its nearer definition in the subsequent χορείαν, which had indeed been already suggested by the use of ἐγκατακρούων (cp. ἐγκρούων inf. 374).

l. 338. προσέπνευσε, impers., 'what a delicious whiff reached me of roast pork!' This would be the flesh of the χοῖροι μυστικάι (Ach. 764), which were sacrificed during the festival.

l. 339. οὐκουν ἀτρίμ' ἔξεις, 'won't you keep quiet, on the chance of getting a bit of sausage?' meaning, 'Do keep quiet, and you shall have a bit.' Or, perhaps, 'Can't you keep quiet even if you do get a whiff of sausage?' But the former interpretation is more likely.

l. 340. ἔγειρε, 'Fan up the flame of the blazing torches; for thou hast come brandishing them in thy hands, O Iacchus, morning-star of



our midnight rite.' This, the reading of almost all the MSS., hails Iacchus as he joins his votaries torch in hand (ὁ Βακχεὺς δ' ἔχων πυρσῶδη φλόγα πεύκας ἐκ νάρθηκος αἰσσει Bacch. 145) and cries to him to fan the flame by swinging the torch faster. Most modern editors omit γὰρ ἦκει (ἦκει in two MSS.), but without sufficient reason; though no doubt it simplifies the construction greatly.

1. 343. φλέγεται, 'is all ablaze.'

1. 347. ἐτῶν. . ἐνιαυτούς. Cp. Od. 1. 16 ἀλλ' ὅτε δὴ ἔτος ἦλθε περιπλομένων ἐνιαυτῶν, where ἔτος is the definite date, reached by sundry revolutions of ἐνιαυτοί = periods of twelve-months. 'The lengthy periods of ancient years.' But the parallel is not close, as in Homer ἐνιαυτῶν is a gen. absol. Cp. Propert. 1. 417 *formosi temporis actas*.

1. 349. τιμᾶς, as sup. 334, 'sacred service.'

1. 351. προβάδην, 'lead forth, O blessed one, with stately step to the flowery marish-floor (sc. Λίμναι) our youths to join the dance.'

1. 354. As Kock remarks, these anapaests are not pronounced by the whole Chorus, but by the Leader, who represents the hierophant in the sacred procession. The words ὑμεῖς, etc. (inf. 370) are addressed by him to the χορευταί.

ἐξίστασθαι, 'withdraw himself from: ' as Soph. Aj. 672 ἐξίσταται δὲ νυκτὸς αἰαντὴς κύκλος | τῇ λευκοπάλῳ φέγγος ἡμέρα φλέγειν. Cp. the Lat. formula, 'procul, o procul este, profani.'

1. 356. Μουσῶν reads like a surprise for Μυστῶν, and serves to show that the sacred rites of Poetry rather than of Religion form the real subject of the scene.

Join ἐχόρευσεν (as well as εἶδεν) with ὄργια, the accus. being analogous to such uses as Ὀλύμπια νικᾶν. Cp. χορεύειν Φοῖβον Pind. Isthm. 1. 7.

1. 357. Κρατίνου. To be 'initiated into the mysteries of the bull-eating Cratinus' is, similarly, a surprise for some phrase referring to the 'mysteries of Demeter.' The word ταυροφάγος is obscure. It may either be an epithet transferred to the votary from Dionysus himself, who had a wild and savage side to his character: or it may be applied to Cratinus in the sense of 'headstrong,' 'reckless;' just as in Eq. 526 foll. he is described as a torrent sweeping the plain. Possibly the 'eating of bulls' may be supposed to have given a savage spirit, as the eating of garlic (cp. Acham. 166) made the Odomanti warlike. Cp. ὠμοφάγον χάριν Bacch. 139.

1. 358. ἢ βωμολόχοις, 'or takes pleasure in scurrilous utterances, when they play their part out of due season.' There is a time for all things, even for scurrility: but there is no excuse for exhibiting it at the wrong time. Τοῦτο ποιοῦσιν means βωμολόχον τι εἰποῦσιν, as, perhaps, sup. 168 ἐπὶ τοῦτ' ἔρχεται, where see note.

1. 359. στασίν, not so much 'insurrection' as 'party strife.'

l. 361. ἄρχων, 'captain over,' to harmonise with the naval metaphor in χειμαζομένης = 'storm-tossed.'

l. 362. τὰ πόρρη', 'things contraband of war;' like the ζωμεύματα Eq. 279 foll. Aegina, from its position in relation to Athens and the Peloponnese, would serve as an *entrepôt* for such illegal trade. We know nothing more of Θωρυκίων than that he was a 'scurvy 5 per cent. tax-gatherer.' The εἰκοστή =  $\frac{1}{20}$ , i. e. 5 per cent., was a tax on all imports and exports, levied, subsequently to 413, by the Athenians on their tributaries, instead of the ordinary φόρος Thuc. 7. 28.

l. 364. ἀσκόματα (Ach. 97) seem to have been the leather linings to rowlocks; or else 'flaps' or 'fenders' of leather just below the oar-hole, which tallies better with the passage in the Acharn., where the ἀσκάμα is compared to the Persian beard hanging over the chin.

Ἐπίδανρος, on the coast of Argolis, was just opposite to Aegina.

l. 366. Ἑκάταια were small shrines and images of Hecate put up in the streets, and at the cross-ways. The man who is said to have 'be-fouled' (κατατιλᾶ) these is the Κινησίας of sup. 153; and what made his impiety and hypocrisy grosser was that all the while he was writing hymns to be 'sung in accompaniment' (ὑπάδειν, 'to accompany') to the cyclic choruses. κυκλίοισι refers especially to dithyrambic as distinct from tragic choruses (τετράγωνοι).

l. 367. ῥήτωρ ὦν. The Schol. says that Agyrrhius (and Archinus, but this is unlikely) 'pared away' (ἀποτρώγειν) the stipend paid to dramatic authors and actors (the Schol. says, κωμωδῶν), because he had been ridiculed on the stage. It is hardly likely that ῥήτωρ ὦν means merely 'in the capacity of a public speaker;' i. e. bringing forward some motion to promote national economy: doubtless we should render 'though he was a public speaker,' and might have been expected to support rather than to starve the poets. The latter explanation is required by the εἶτα.

l. 370. ὑμεῖς, addressed by the Hierophant to the χορευταί.

l. 371. καὶ παννυχίδας, if this, the MS. reading, be retained, we must take it with ἀνεγείρετε, *per zeugma*, in the sense of 'keep up.' Meineke's emendation κατὰ παννυχίδας makes it simpler.

l. 372. The slow beat of the spondaic measure introduces the stately march of the Chorus. Such a processional hymn was called προσόδιον Av. 854.

l. 374. ἐγκρούων, see on sup. 334. The 'mockery' and 'ribaldry' were distinctive features of the festival.

l. 377. ἡρίστηται (ἀριστάω) means, according to the Schol. ἀριστον γεγένηται τῆς τελετῆς = 'we have broken our fast.' But the time of day, accurately speaking, is nightfall, and the Mystae appear to have kept a strict fast: so that many editors accept Meineke's conjecture, ἡγίστευται,

'the purification has been fully done.' Brunck's emendation, *ἡρίστευται*, is supposed to mean 'there has been enough of prowess in war;' now, they want peace. But arrangements in Hades cannot be ruled by usages in the upper world; and the savour of pork that greeted the nostrils of Xanthias suggests that there may have been a halt for light refreshments, which might fairly be called *ἄριστον*, at any hour of the day or night.

1. 378. *ἔμβα*, see on sup. 35, 'step forward.' *χῶπως ἄρεις*, 'and see that you extol.' The long *ā* shows that the form must be referred not to *αἶρω* but *αἰέρω*, so that *ἄρῳ* will be a contracted form of *αἰερώ*. The MSS. give *αἶρεις*, *αἰεῖς*, and *αἶρης*.

1. 380. *Σώτειραν*, i. e. Persephone, called *Κόρη Σώτειρα* on coins of Cyzicus.

1. 381. *ἐς τὰς ὥρας* = 'for all time to come,' as in Nub. 562.

1. 382. Join *ἐτέραν ὕμνων ἰδέαν κελαδεῖτε*, like *κελαδεῖν ὕμνον* Pind. Nem. 4. 26. Perhaps we might take *ἰδέαν* as an adverbial accusative, 'by way of a different kind of hymn,' so as to leave *βασίλειαν* as object to *κελαδεῖτε*: but it is simpler to take it with *ἐπικοσμοῦντες*.

*καί με . . παῖσαι*, 'and grant that I may sport.' For the infinitive used in the expression of a wish see on sup. 16), and cp. Ach. 247 *ὦ Διόνυσε δέσποτα . . τήνδε τὴν πομπὴν ἐμέ . . ἀγαγεῖν τυχηρῶς*. Here the Chorus let the truth slip out that they are not only a procession of Mystae, but the actual Chorus of the play; so they very naturally express the wish that they may 'win the day and be decked with the victor's ribbon' (*νικήσαντα ταινιοῦσθαι*). Cp. Thuc. 4. 131 *οἱ Σικωναῖοι τὸν Βρασίδαν δημοσίᾳ μὲν χρυσῷ στεφάνῳ ἀνέδησαν . . ἰδίᾳ δὲ ἐταίνιουν καὶ προσήρχοντο ὥσπερ ἀθλητῇ*.

1. 395. *ῥαῖον*. So Dryden, 'Bacchus . . ever fair and ever young;' Catull. 64. 251 'florens Iacchus;' Ov. Met. 4. 17 'tu puer aeternus, tu formosissimus.'

1. 397. *μέλος*, the reading of all the MSS. It can only mean that Iacchus 'chooses the music;' lit. 'having discovered the sweetest song to be sung at the feast.' Meineke's emendation *τέλος* is very probable; cp. the Homeric phrases *τέλος θανάτοιο*, *γάμοιο*, etc.; and Aesch. Frag. 373 *ἔφριξ' ἔρωτι τοῦδε μυστικοῦ τέλους*.

1. 401. *ἄνευ πόνου*, the weariness of the long way was beguiled by the music and festivity.

1. 404. *κατεσχίσω* (aor. med. 2 pers. *κατασχίζω*) *μέν*. No doubt there was plenty of rough play enjoyed, and personal liberties taken, during the procession (*ἀκόλαστος*, *φιλοπαίγμων τιμά* sup. 331); and thus ragged garments and half-worn shoes were the fashion, so as to save one's better clothes. 'It was thou that didst set the fashion of torn sandal and ragged cloak that we might have our fun with cheapness; and thou didst find means for our sporting and dancing without serious

loss.' As the next lines show, a girl joins in the procession with only a smock, and this so much torn as to leave the bosom bare. For *κατεσχίσω μὲν* Kock ingeniously reads *κατασχισάμενος* and *ἐξεῦρες*.

1. 414. *φιλακέλουθός εἰμι καί*. After these words the MSS. insert *μετ' αὐτῆς*, which is probably a gloss suggested by *παίζειν*, as though it must mean sporting with the *συμπαιστρία*. These two lines are spoken 'aside,' for Dionysus and Xanthias (315) are concealing themselves as the procession passes.

1. 416. *βούλεσθε δῆ*. Here follows an imitation of the regular *γεφυρισμός* sup. 316.

1. 417. *Ἀρχέδημος* (inf. 588) was a demagogue who began the prosecution of the generals after the battle of Arginusae by impeaching Erasinides (see on inf. 1195). The point of attack against Archedemus here is that he was enrolled among the *φράτερες* by abrupt means, quite late in life (being an alien, as the poet assumes) instead of in infancy, as was usually the case. Cp. Av. 764 *εἰ δὲ δοῦλός ἐστι καὶ Κὰρ ὥσπερ Ἐξηκεστίδης*, | *φυσάτω πάμπους παρ' ἡμῖν, καὶ φανοῦνται φράτερες*. The metaphor is from children cutting their second teeth, which they would naturally do when seven years old. Cp. Solon, 25. 3 *παῖς μὲν ἀνῆβος ἔαν ἔτι νήπιος ἔρκος ὀδόντων* | *φύσας ἐκβάλλει πρῶτον ἐν ἔπτ' ἔτεσιν*. So *ἔφυσε* here with *φράτερας*, put as a surprise for *φραστήρας* (*ὑδοίτας*) = 'the teeth that tell the age.' Archedemus 'had been seven years at it, and yet had not got a set—of clansmen.'

1. 420. *ἐν τοῖς ἄνω νεκροῖσιν*. From the point of view of the dwellers in Hades, the upper world is the world of the dead; the lower, the world of life. The poet may be thinking of the Euripidean paradox (quoted inf. 1477) *τίς δ' οἶδεν εἰ τὸ ζῆν μὲν ἐστι κατθανεῖν, τὸ κατθανεῖν δὲ ζῆν*; But there may be an allusion to the circumstances of the battle of Arginusae, with which Archedemus had concerned himself.

1. 421. *τὰ πρῶτα*, 'the prime.' Cp. Eur. Med. 917 *οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας | τὰ πρῶτ' ἔσεσθαι*.

1. 431. *ἔχουτ' ἂν οὖν*. Here Dionysus and Xanthias step forward and accost the Chorus.

1. 437. *αἱροί ἄν*, 'you may take up your load again.'

1. 439. *Διὸς Κόρινθος*. The Corinthians are said to have been never tired of vaunting their descent from Zeus; so that *Διὸς Κόρινθος*, 'Corinthus, son of Zeus,' became a synonym for any 'damnable iteration' (Pind. Nem. 7. 104); such as Xanthias felt the repeated order to be—to take up the bedding. Other allusions may lurk in the words; as, e.g. the *κύρεις* (bugs) infesting the blankets (Nub. 709 *ἐκ σκίμποδος δάκνουσί μ' οἱ Κορίνθιοι*); or, as Kock suggests, the trade-mark or stamp on blankets of true Corinthian manufacture.

1. 441. *κύκλος*, 'the enclosure,' called *περίβολος*, surrounding the *τέμενος*, *ἄλσος*, etc.

1. 451. *καλλιχορώτατον*. The epithet contains a reference to the *Καλλίχορον φρέαρ*, lying to the N. of Demeter's temple at Eleusis; and an emphasis is thrown on the second element in the compound adjective, to justify the use of *ξυνάγουσιν*, properly used with *χορόν*, in the sense of 'weaving the dance.'

1. 457. *διήγομεν*, sc. when we were in the upper world. This 'hospitality to strangers' was especially an Athenian characteristic, in marked distinction to the Spartan *ξεινηλασία*. The meaning of *ιδιώτας* is fixed by the contrasted *ξένους* as = 'citizens.'

1. 461. Dionysus wants to know the particular fashion of knocking at doors current among the inhabitants of the lower world (*οὔπιχῶριοι*).

1. 462. *οὐ μὴ διατρίψεις*, 'don't delay' (see on sup. 202), 'but do have a try at the door.' So *ἐμπύρων ἐγενύμην* Soph. Ant. 1005.

1. 463. *σχῆμα καὶ λῆμα*, a verbal jingle; 'showing both fashion and passion' or 'fire and attire' in the style of Heracles.

1. 466. *ὦ μιαιφάνε*. With the passionate repetition cp. Hamlet, Act 1. sc. v, 'O villain, villain, smiling, damned villain!'

1. 468. *ἀπῆξας* (*ἀπαίσσω*), 'didst rush forth throttling him, and didst sneak off and get clear away with him in thy grasp, the dog, I mean, which I had to look after. But now thou art caught round the waist.'

*ἔχεσθαι μέσος* is a regular phrase of wrestling, as in Nub. 1047 *εἰθὺς γάρ σ' ἔχω μέσον | λαβάν ἀφυκτον*. The verbs and participles are crowded together to express the furious energy of Aeacus' accusation.

1. 470. *μελανκάρδιος*. The 'solid black rock' of Styx is transferred to the lower world from the scenery of the Arcadian Nonacris, where the waters of the Styx fall from a gloomy rock into a black basin below.

1. 472. *περίδρομοι*. The 'prowling hounds' are the Furies; called, Soph. El. 1388 *μετάδρομοι . . πανουργημάτων ἀφυκτοι κύνες*.

1. 475. *μύραινα*, 'lamprey;' a voracious fish, one of the *ιχθύες ὠμισταί* Il. 24. 82. The *μύραινα* of the markets was esteemed dainty food: but the *μύραινα* of the poets was a venomous beast, a hybrid between the lamprey and the viper. Cp. Aesch. Choeph. 994 *μύραινά γ' εἶτ' ἔχιδν' ἔφν*. The epithet *Ταρτησία* has a terrible sound, from its resemblance to *Τάρταρος*. But it veils a jest; for the Tartesian lamprey was esteemed a great delicacy. Similarly the *Γοργόνες* are put in a ridiculous light by being connected with Tithras, a dæmō of the *Αἰγυῖς φυλή*. So a Londoner might speak of 'Harpies of Black-wall.'

1. 478. *ἐφ' ἄς*, 'to fetch whom (sup. 69) I will rush with racing speed.' The fun of the whole passage lies in its exaggeration of tragic



declamation. We may compare it with Apollo's menacing dismissal of the Furies. (Aesch. Eum. 179 foll.)

1. 480. οὐκ ἀναστήσει. Dionysus has slipped to the ground in an agony of terror, and cries 'I'm fainting' (ὥρακιῶ). He asks to have a sponge of cold water applied to his heart to relieve the palpitation. But as his terror has given him an uneasy feeling in the bowels, he involuntarily claps the sponge low down on the belly. Notice the Homeric form οἶσε, an aor. imperat. s. v. οἶω (φέρω).

1. 494. ληματιῆς, 'you are in plucky mood.' Aristophanes is fond of the desiderative verbs in -άω, as σιβυλλιᾶν Eq. 61; μαθητιᾶν Nub. 183; κλανσιᾶν Plut. 1099; σκοτοδινιᾶν Ach. 1219. Add τομᾶν from Soph. Aj. 582; θανατᾶν Plat. Phaed. 64 B; στρατηγιᾶν Xen. Anab. 7. 1. A v. l. in the Schol. is ληματίας, a noun of the same form as φρονηματίας (Xen. Ages. 1. 24), κοππατίας, etc. If this be read, the word would be parallel to ἀνδρείος.

1. 498. αὐτ' (sc. αὐτά), the ῥόπαλον and λεοντῇ. For οὐ γὰρ ἀλλὰ see on sup. 58.

1. 501. οὐκ Μελίτης. Heracles had a temple in the Attic dême Melite; in allusion to which his title would be ὁ ἐν Μελίτῃ Ἡρακλῆς. But by way of preparation for a joke against Callias (alluded to in a passage omitted from our text, ll. 428 foll.), who belonged to the same dême of Melite, he alters ὁ ἐν Μελίτῃ, the proper designation of a localised god or hero, to ὁ ἐκ Μελίτης, the ordinary phrase to express the birth-place or dwelling-place of a man. He completes his joke with the crushing word μαστιγίας, 'gaol-bird.' Callias, spoken of as the 'evil genius' of his family (ἀλιτήριος), was a worthless spendthrift and debauchee, vain and empty headed.

1. 505. ἦψε (ἔψω), 'set boiling two or three pots of porridge of split-peas.' κατερικτά (κατερείκω) properly means 'bruised' or 'crushed.' Heracles seems to have cared at least as much for the quantity as the quality of his food.

1. 508. κάλλιστ', ἐπαινῶ, 'no, thank you; I am much obliged.' Καλῶς (inf. 512, 888), is the regular word to express 'declined with thanks;' like the use of *benigne* in Latin (Hor. Ep. 1. 7. 16, 62). The diphthong οὐ makes a synizesis with the final ω of Ἀπόλλω. So περιόψομάπελθόντ' (περιόψομαι) is a crasis. Trans. 'I will not suffer you to go;' lit. 'I will not look coolly on at your departure.' Cp. inf. 1476; Nub. 124 ἀλλ' οὐ περιόψεταί μ' ὁ θεὸς Μεγακλῆς ἀνιππον.

1. 510. ἀνέβραττεν, sc. ἡ θεός.

1. 511. κῶνον, i. e. καὶ οἶνον, as κῶκιαν (καὶ οἰκίαν) Thesm. 349.

1. 512. ἔχων, see on sup. 202, cp. inf. 524.

1. 515. ἔτεραι, 'besides;' following the common idiomatic use of ἄλλος.

1. 518. ἀφαιρεῖν, 'to pull off the spit,' or 'take away from the fire.' Cp. Ach. 1119 σὺ δ' ἀφελῶν δεῦρο τὴν χορδὴν φέρε.

1. 519. πρώτιστα, 'first and foremost.' Xanthias forgets his hostess and everything else, at the first mention of ὀρχηστρίδες.

1. 520. αὐτός. A word of dignity and position. So the μαθητής describes Socrates as αὐτός (Nub. 219), reminding us of the dictum of the Pythagoreans, αὐτὸς ἔφα. Here Xanthias is posing as 'the master,' 'the gentleman,' while Dionysus is hailed as ὁ παῖς. Cp. the Lat. use of *ipse*, to denote the master of the house, or the emperor.

1. 522. οὐ τί που σπουδὴν ποιεῖ, 'you don't mean that you look upon it as earnest, do you?' So (526) οὐ δὴ που διανοεῖ.

1. 523. ἐνεσκεύασα, 'I dressed you up as.' The word used when Dicaeopolis dresses himself up as Telephus, in Acharn. 384.

1. 527. οὐ τάχ' ἄλλ' ἤδη, 'it isn't a case of by and by, I am setting about it already.'

1. 528. μαρτύρομαι. 'I protest against this.' Like Lat. *antestari*, the word properly means 'to summon witnesses to one's side.' So in Nub. 1222, when Ameinias protests against the use of the whip. Here ἐπιτρέπω means 'I entrust my case to;' as ἐπιτρέπειν δικαστῇ Thuc. 4. 83.

1. 529. ποίοις θεοῖς. This is not a question for information, asking 'to what gods will you entrust it?' but it means 'what sort of gods will you find for your purpose—none!' The force really is 'gods—forsooth!'

1. 531. ἀλκμήνης. i.e. 'the son of Alcmena,' sc. Heracles. The order of the words in the sentence is οὐκ ἀνόητον δὲ καὶ κενόν [ἔστι] προσδοκῆσαί σε ὥς, etc.

1. 532. ἔχ' αὐτ', sc. the dress of Heracles. ἀμέλει, καλῶς, 'very well, it's all right.'

1. 533. πρὸς ἀνδρός, 'characteristic of a man;' as πρὸς ἱατροῦ σοφοῦ Soph. Aj. 581.

1. 535. περιπλευκότος. A sort of Odysseus, who has 'roamed about the world.' But the word is used with special reference to the following metaphor, μετακυλίνδεν . . . τοῖχον, 'to shift oneself towards the comfortable side of the ship;' sc. to the one which is well out of the water, in the storm. It is a proverb with a similar meaning to 'feathering one's own nest.' The Schol. quotes from the Alcmena of Euripides, οὐ γάρ ποτ' εἶων Σθένελον εἰς τὸν εὐτυχῇ | χωροῦντα τοῖχον τῆς δίκης σ' ἀποστερεῖν.

1. 538. γεγραμμένην ἰστάναι. The words contain a hint of the stiffness and want of life in Greek pictures. We may say 'to stand like a graven image,' as a description of helpless immoveability. But the feeling is more like the vulgar phrase, 'standing like a stuck pig.'



1. 540. Theramenes, the typical political 'trimmer,' whose way was always to take 'the comfortable berth,' had the nickname of *κύθορνος*, or 'loose boot,' which fitted either foot equally well (Xen. Hell. 2. 3. 31).

1. 552. *κακὸν ἥκει τιτι*, 'there's trouble come upon some one.' Xanthias means that on Dionysus will be visited the late escapades of Heracles in the *πανδοκεῖον*.

1. 554. *ἀνημιωβολιαῖα*, the reading of the Rav. MS. etc.; some other MSS. give *ἀνημιωβολιμαῖα*. Most modern edd. adopt *ἀν' ἡμιωβολιαῖα* as divided by Kuster. But it is difficult to see how the distributive force of *ἀνά* could be expressed with an adj. signifying 'worth half an obol;,' unless we supply *κρέα*, and render 'in bits worth half an obol each;,' i. e. 'bit by bit.' It is better to adopt the MS. reading and to take *ἀνημιωβολιαῖα* as a word formed directly from the phrase *ἀν' ἡμιωβόλιον*.

1. 557. *κοθόρνους* (sup. 46). The woman suspects that the loose-boot is a disguise; as it is out of keeping with the regular club and lion-skin of Heracles.

1. 559. *τάλαν*, 'my poor girl!' The masc. gender applied to a woman, as in Thesm. 1038; Lysist. 102; Eccl. 124. But, perhaps, it is neut. = 'poor thing!' Or *τάλαν* may = 'wretch,' as in Od. 19. 68.

1. 560. *αὐτοῖς τοῖς τάλάραις*, 'baskets and all' (sup. 226). *πλεκτοὶ τάλαιροι*, wicker baskets or strainers, are part of the rustic furniture of the Cyclops, Od. 9. 247.

1. 562. *ἔβλεψε δριμύ*. This is the sharp, menacing look, described as 'a mustard-glance,' *ἔβλεψε νᾶπυ* Eq. 631.

1. 564. *οὗτος ὁ τρόπος*, sc. of eating and not paying.

1. 565. *μαίνεσθαι δοκῶν*, 'pretending to be mad.' For this use of *δοκεῖν* cp. Eur. Med. 67 *ἤκουσά του λέγοντος οὐ δοκῶν κλύειν*, Alcman. 76 *ὀρέων μὲν οὐδὲν δοκέων δέ*.

1. 566. *κατῆλιψ*, a word of doubtful etymology, is something in the way of a 'dais;,' or, perhaps, an 'upper story' including the ladder leading thereto.

1. 567. *ἔξάξας γε (ἀίσσω)*. The participle describes the style of *ῥχετ'*, 'he went off with a sudden rush, taking away with him the mats (that lay on the floor).'

1. 568. *ἐχρῆν*, 'it's high time.' Like Lat. *tempus erat*.

1. 569. *τὸν προστάτην*. Cleon (d. 422) and Hyperbolus (d. 411) are represented as resuming in the lower world the duties and habits of demagogues; following the Homeric account of Minos, who *θεμιστεύει νεκρέςσι* (Od. 11. 569), as he did in life for the living. The *πανδοκευτρίαι* belonged to the grade of *μέτοικοι*, and so required the services of a patron.

1. 571. *φάρυγξ*, 'glutton,' 'gormandizer.' Like Lat. *gula*.

1. 574. βάραθρον, a deep gulf in the dême of Κειριάδαι, behind the Acropolis, into which criminals were thrown (Nub. 1449; Eq. 1363). There was a similar gulf at Sparta called Καιάδας (Thuc. 1. 134), used for a similar purpose.

1. 576. κατέσπασας, 'didst bolt.' So αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπασας Eq. 718; cp. Pax 970.

1. 577. ἐπί, see on sup. 69.

1. 578. ἐκπηνιέται, 'will wind out;' 'worm out.' For the metaphor cp. τολουπέειν and ἐκτολυπέειν. προσκαλούμενος, the technical word of 'citing' any one to appear in court. So ὕβρεως προσκαλεῖσθαι Vesp. 1417.

1. 580. τὸν νοῦν, 'the meaning' of this wheedling address.

1. 581. μηδαμῶς, sc. τοῦτο εἶπης.

1. 584. αὐτό, sc. τὸ θυμοῦσθαι. Cp. τοῦτο sup. 358.

1. 588. Ἀρχέδημος. The mention of the 'purblind' Archedemus (sup. 417), as a sharer in the curse, comes in as a surprise, merely to raise a laugh by the unexpected bathos.

1. 589. καπὶ τούτοις λαμβάνω, 'and on these terms I assume the character.' Cp. στολὴν λαμβάνειν inf.

1. 592. ἐξ ἀρχῆς πάλιν. There is uncertainty about the punctuation. Fritzsche joins ἐξ ἀρχῆς πάλιν (*rursus denovo*) and takes the words with εἰληφας. Or we may couple them with ἀνανεάζειν, 'to renew your youth once more.' Or a comma may be placed after ἐξ ἀρχῆς, which will go with εἶχες, leaving πάλιν τὸ ἀνανεάζειν. This seems simplest.

πρὸς τὸ σοβαρόν, 'to vehement action.' This reading is restored by Meineke from the Schol. to Rav. MS. There is a lacuna in the MSS. after ἀνανεάζειν.

1. 594. τὸ δεινόν, 'that terrible glance.' Sup. 499.

1. 595. κάκβαλεῖς τι μαλθακόν, 'shalt let drop any expression of cowardice.' Cp. Od. 4. 403; Ildt. 6. 69, which show that ἐκβαλεῖν ἔπος is a regular phrase for letting some word escape you that would have been better left unsaid.

1. 599. ἣν χρηστὸν ἦ τι, 'if any good chance turn up.' τοῦτο refers back to χρηστὸν τι.

1. 601. εὖ οἶδ' ὅτι has passed so completely into an idiomatic phrase that it is used, although ὅτι has been already introduced into the construction. So, sometimes, δηλονότι.

1. 603. ἀνδρεῖον τὸ λῆμα, 'gallant in my spirit.'

1. 604. ὀρίγανον, 'marjoram;' a pungent herb. See on sup. 562, and cp. Ach. 254 βλέπουσα θυμβροφάγον.

1. 605. δεῖν δ' ἔοικεν, 'it looks as if there was need for it;' sc. for a spirit of gallantry.

1. 606. ψόφον. The house-door, in Greek usage, opened outwards;

so that it was customary for any one coming out, to knock or rattle at the door (*ψοφεῖν* as distinguished from *κῦπτειν* and *κρούειν*); lest any passer by might be struck unawares.

1. 607. ἀνύετον. The number shows that Aeacus is, at first, accompanied by two slaves. Afterwards three others, whose names are probably Scythian, with allusion to the *τοξῷται* at Athens, come forward.

1. 610. τύπτειν τουτονί. The sense seems to require that τουτονί should be the subject to τύπτειν. Dionysus asks, 'Now! isn't it a shame that this fellow should deal blows' (for Xanthias was showing fight most courageously), 'when he actually (πρός, lit. 'besides') is a purloiner of what doesn't belong to him?' Not ashamed of being a dog-stealer, he is playing the bully as well. Aeacus answers, 'Don't say *a shame*, but something quite monstrous!' (see sup. 103). 'Yes,' says Dionysus, 'quite brutal and shameful.' Editors assign differently ll. 611, 612, to Dionysus, Aeacus, or Xanthias. It seems simplest to give them only to Aeacus and Dionysus; and to consider that the latter is doing his best to make matters unpleasant for Xanthias. Others, accepting τουτονί as the object of τύπτειν, take the words of Dionysus as a sort of ironical apology for Xanthias, which 'provokes the caper that it seems to chide.' 'Isn't it hard to beat the poor fellow, who after all is only stealing what doesn't belong to him?' The last clause, with its mock emphasis upon πρὸς τὰλλότρια (as if it was possible to steal anything but what belonged to some one else!), has the effect of exasperating the angry feeling against Xanthias.

1. 615. πρᾶγμα γενναῖον, 'a very handsome offer.' By this πρόσκλησις ἐς βάσανον Xanthias cleverly turns the tables on Dionysus.

1. 618. ἐν κλίμακι δῆσας, 'making a spread-eagle of him.' The κλίμαξ, like our 'triangles,' was used for tying up the culprit, for the purpose of flogging.

1. 621. πλίνθους ἐπιτιθεῖς. This loading of the chest is a particular form of the 'peine forte et dure,' practised in feudal times.

πράσφ. It appears that masters who offered their slaves for torture, could claim exceptions, so as to bar such extreme punishments as might make the slave permanently unservicable. Here Xanthias bars nothing except whips of tender green leek, which would not hurt at all. Nor will he claim the regular compensation (τάργυριον), if his slave be damaged.

1. 625. οὕτω, i. e. 'on these free terms.'

1. 626. αὐτοῦ μὲν οὖν. The answer to the suggestion in ἀπαγαγών. 'Nay! let us have it here on the spot.'

1. 628. τινί, i. e. 'to anyone whom it may concern.'

1. 630. αἰτιῶ (αἰτιάου), 'blame yourself.' You will only have yourself to thank for it, after this warning.

1. 632. φήμ' ἐγώ, 'I answer Yes' = of course I heard.

1. 638. προτιμήσαντά τι, 'caring aught about it.' So εἰρήνη δ' ὅπως | ἔσται προτιμῶσ' οὐδέν Acharn. 27; οὐ προτιμῶν ἔθυσεν αὐτοῦ παῖδα Agam. 1415.

1. 643. πλληγὴν παρὰ πλληγὴν, supply πλήξας, 'hitting each man blow for blow.' For παρὰ in the sense of 'parallel,' 'corresponding' cp. ἡμαρ παρ' ἡμέραν.

1. 644. ἰδοῦ, 'there you are!' Xanthias is all stripped and ready.

ὑποκινήσαντα, 'wincing;' used intransitively, as in Hdt. 5. 106 οὐδεμία πόλις ὑπεκίνησε. Then follows a blow; and then a pause, that ought to have been filled up with a cry of pain. But Xanthias remains silent and unconcerned, so that Aeacus has to assure them that he has already dealt the blow. 'Nay, I don't fancy you have,' says Xanthias. Then Aeacus crosses over to Dionysus, and informs him that he is about to strike him; and the blow descends. But Dionysus takes no notice of it, and asks 'when the announcement is coming off.'

1. 647. οὐκ ἔπαρον, 'that I did not sneeze.' As one might do if tickled with a feather or a straw. Cp. τὴν ρίνα κνήσας ἔπαρε Plat. Symp. 185 E.

1. 648. οὐκουν ἀνύσεις τι, 'do look sharp about it!' Lit. 'Will you not use some despatch?' So says Xanthias, pretending that he has not felt the second blow; or, rather, that it has not been dealt. But, in spite of his nonchalance, a sudden cry of pain or vexation, 'tut,' 'tut,' (ἀτταταῖ) is forced from him, which he cleverly construes into an expression of annoyance that the festival in honour of Heracles (whose character he has assumed) is not taking place at its due time. Diomeia was an Attic dême, where there was a Heracleum. Many of the national and local festivals had fallen into disuse during the war.

1. 653. ἰοῦ ἰοῦ, 'Hollo! Hollo!' This cry can express equally well joyful surprise (Nub. 1170; Eq. 1096; Aesch. Ag. 25) or pain (Soph. O. T. 1071, etc.). Dionysus avails himself of the ambiguity, and interprets his cry as one of delight at seeing a cavalcade of knights ride by. But he has also to explain away the tears now running down his cheeks, which he does by declaring that he smells onions.

1. 654. τί δῖτα κλάεις; Aeacus rejects this explanation; and says, sneeringly, 'O yes! *for of course* (ἐπεὶ) you don't care about the flogging!' 'No,' answers Dionysus, 'it's no matter to me.' Kock quotes Plato, Gorg. 474 B ἐγὼ δὲ ἀνθρώπων οὐδένα οἶμαι τὸ ἀδικεῖν τοῦ ἀδικεῖσθαι κάκιον ἡγείσθαι. ἐπεὶ σὺ δέξαιο ἂν μᾶλλον ἀδικεῖσθαι ἢ ἀδικεῖν;

1. 657. τὴν ἄκανθαν. He pretends that a thorn has stuck in his flesh; and he asks Aeacus to pull it out. Quite puzzled, Aeacus cries impatiently, 'What's the meaning of all this?' (τί τὸ πρᾶγμα τουτί;)

l. 659. Ἀπολλων . . ὅς. He cleverly converts an appeal to Ἀπόλλων ἀποτρόπαιος into a quotation which he was 'trying to recall.' The Schol. states that the quotation is from the iambographer Ananias and not from Hipponax, and suggests that Dionysus is made to misquote in his flurry.

l. 661. ἀνεμνησκόμεν. The force of the tense, 'was trying to recall,' is an excuse for the hesitation after the word Ἀπολλων.

l. 662. οὐδὲν ποιεῖς, 'Yes, you are producing no effect: do dust his sides for him.' 'No, certainly I am producing no effect' (μὰ τὸν Δί', sc. οὐδὲν ποιῶ). But now we will make a change and shift the blows from back to front.

l. 664. Πόσειδον . . ὅς Αἰγαίου πρῶνας. This, the reading of the MSS., has no grammatical construction, unless we supply ἔχεις from the former quotation (sup. 659). Scaliger suggested πρῶν'ς. which many editors follow. The whole line is adapted from the Laocoon of Sophocles, quoted by the Schol. There seems no reason to suspect the passage, because it interrupts the metre, seeing that it is wrung from a man in pain. But Kock would save the trimeter by retaining only ἀλὸς ἐν βένθεσιν after ἡλγησέν τις, considering that the rest has crept into the text from a marginal gloss. Anyhow, we should expect ἀλὸς ἐν βένθεσιν to precede the clause ὅς Αἰγαίου . . μέδεις.

l. 671. γνῶσεται. Cp. Od. 5. 79 οὐ γάρ τ' ἀγνώτες θεοὶ ἀλλήλοισι πέλονται | ἀθάνατοι, οὐδ' εἴ τις ἀπόπροθι δάματα ναίει.

l. 677. σοφαί, 'learned professions,' 'embodiments of wisdom,' as represented in the Athenian audience. This with a touch of irony. Cp. σοφαί μὲν αἰπειναί Pind. Olymp. 9. 107.

l. 678. φιλοτιμότεραι, 'with more honourable ambition than Cleophon.' This man succeeded Hyperbolus, who had been banished from the city, in his character of a turbulent demagogue. He was persistent in his opposition to the oligarchical party; and bitterly resisted all efforts for bringing the war to an end. Three times he prevented a peace being made with Sparta, after the battles of Cyzicus (410); Arginusae (406); and Aegospotami (405); respectively. His fighting propensities are alluded to sup. 359 and in the concluding lines of the play. But the favourite point of attack against him (as in the present passage) was his Thracian origin (so inf. 1533 πατρίοις ἐν ἀρούραις).

ἐφ' οὗ δὴ χεῖλεσιν, 'on whose lips of mongrel speech' (ἀμφίγλαος, not as L. and S. 'garrulous,' but *bilinguis*, alluding to the mixture of Thracian dialect with Attic. Cp. ἀμφικέφαλος, ἀμφίβιος, ἀμφίθηκτος), 'raves horribly a Thracian swallow, perching on her barbarian leaf.' Commentators endeavour to reduce these words to reasonable sense, by such alterations as ὑποβάρβαρον . . κέλαδον, or ὅπῃ βάρβαρον ἡδομένη πίτυλον. But, before accepting any of these, we should ask whether



such grotesque words as *δαινὸν ἐπιβρέμεται*, used of a swallow, do not at once prove that the fun of the passage depends on the very incongruousness of the language. The swallow from Thrace, the scene of Procne's transformation, is the type of barbarous, unintelligible speech. So Aesch. Ag. 1059 *χελιδὺνος δίκην*, | *ἀγνώτα φωνὴν βάρβαρον κεκτημένη*. Cp. Hdt. 2. 57 *ἕως δὲ ἐβαρβάριζε ὄρνιθος τρύπον ἐδύκει σφι φθέγγεσθαι*. The Swallow here borrows the 'lamentable ditty' of the Nightingale, because Procne and Philomela were sisters.

1. 684. *ῥύζει*, 'snarls'; another ridiculous word like *ἐπιβρέμεται* sup. The ordinary MSS. rendering is *κελαδεῖ*, of the Rav. *κελαρύζει*, which suggests *ῥύζει*, Meineke's reading. Fritzsche reads *τρύζει*, 'murmurs.'

1. 685. *ὥς ἀπολείται*. The burden of his song is 'that he will be ruined, even though the votes (supply *ψηφοί*) come out equal.' It was usual for a man on his trial to have the 'benefit of the doubt,' if the votes for acquittal and condemnation balanced (Aesch. Eum. 741 *νικᾷ δ' Ὀρέστης κἂν ἰσούηφος κριθῇ*). But Cleophon was so sure of a conviction, that he felt certain an exception would be made to his disadvantage. Evidently some important trial was hanging over him.

1. 688. *ἐξιῶσαι*, 'to put on the same footing.' The word may refer to the political *ισότης*, which had been violated during the later years of the war. But it also means, generally, 'to give all an equal chance;' to remove the prejudice felt against the supporters of the 400, and in a word 'to close the reign of terror.'

1. 689. *κεῖ τις ἤμαρτε*, 'and if anyone happened to go wrong, tripped up by the manœuvres of Phrynichus, I say that a chance ought to be given to those who made a slip at that time, of effacing their former wrong doing, by making declaration of the cause (of their error).'

*πάλαισμα* was properly a wrestler's 'dodge' for flooring his adversary; the metaphor being kept up in *ὀλισθοῦσιν*.

For *ἐκγενέσθαι* with the force of *ἐξεῖναι* cp. Pax 346 *εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην μέποτε τὴν ἡμέραν*.

Phrynichus was an Athenian general, one of the bitterest opponents of Alcibiades. There were mutual recriminations between them. (Thuc. 8. 68). In conjunction with Antiphon, Peisander, and Theramenes, he took part in the revolution that brought about the establishment of the 400; and he must thereby have involved many citizens in danger.

1. 693. *μίαν*, sc. *ναυμαχίαν*, i.e. at Arginusae. *Πλαταιᾶς* (i.e. *Πλαταιεύς*) from *Πλατεῖς*. In their preparations for the battle of Arginusae the Athenians *ἐψηφίσαντο βοηθεῖν ναυσὶν ἑκατὸν καὶ δέκα ἐσβιβάζοντες τοὺς ἐν ἡλικίᾳ ὄντας ἅπαντας, δούλους καὶ ἐλευθέρους* Xen. Hell. 1. 6. 24. These slaves were granted the same rights as had been accorded to the Plataeans, a restricted right of citizenship, which Arnold (on Thuc.

3. 55) compares with the Jus Caeritum at Rome. Perhaps this grant dates from the battle of Marathon: but, at any rate, after the destruction of their town by the Thebans (427 B.C.) the Plataeans became Ἀθηναίων ξύμμαχοι καὶ πολῖται.

1. 696. νοῦν ἔχοντα, 'the only sensible thing you ever did.' Cp. Nub. 587 φασὶ γὰρ δυσβουλίαν | τῇδε τῇ πόλει προσεῖναι. With νοῦν ἔχοντα cp. the adverb νουνεχόντως.

1. 697. πρὸς δέ, 'to be separated from τοῦτοις, which is governed by παρεῖναι (παρίημι), 'and, besides, to those men who, like their fathers before them, have many a time fought at your side at sea, and are your kinsmen by blood, it is but right that you should remit this one mischance, when they ask you.'

The construction that began (sup. 693) καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν εἶναι is not resumed after the two parenthetical lines. For αἰτουμένοις Rav. reads αἰτουμένους, sc. ὑμᾶς, as if passive, 'when requested;' so αἰτεύμενος Theocr. 14. 63. Συμφοράν is a euphemism for ἀτιμίαν, the consequence of the ἀμορτία. A common use in the Orators; like calamitas in Lat. The allusion is to the 400 and their partisans.

1. 700. τῆς ὀργῆς ἀνέντες, 'bating somewhat of your wrath.' So Eur. Med. 456 σὺ δ' οὐκ ἀνίης μωρίας. By calling the Athenians 'most wise by nature,' he implies that their acts of public folly are due to the perversions of demagogues.

1. 702. πάντας ἀνθρώπους, limited of course to those in Athens. 'Let us be ready to treat as kinsmen and enfranchised citizens all our fellow men—that is, anyone who fights in our fleet.' ὅστις ἂν ξυνναυμαχῇ corrects and limits the wide word πάντας.

1. 703. εἰ δὲ ταῦτ' ὀγκωσόμεσθα. The translation must depend on the punctuation adopted, and this again on our decision whether it be necessary that καὶ ταῦτα should stand the first words in a clause. Putting the comma at πόλιν, we must join ἀποσεμνυνούμεθα τὴν πόλιν, and take ἔχοντες intransitively, as ἔξειν κατὰ χώραν inf. 793, 'if we shall give ourselves grand airs about our city, especially at a time when we lie in the trough of the sea.' (So Brunck.) But, as the verse here quoted from Archilochus (Schol. assigns it to Aeschylus) runs ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις, it is almost certain that we must join τὴν πόλιν ἔχοντες, 'especially at a time when we have got our city in the clasp of the waves' (cp. πετραία ἀγκάλη Aesch. P.V. 1019). The position of καὶ ταῦτα in this arrangement may, perhaps, be justified by Plat. Rep. 341 C ἐπιχειρήσας νῦν γοῦν συκοφαντεῖν, οὐδὲν ὦν καὶ ταῦτα.

1. 706. εἰ δ' ἐγὼ ὀρθός. The verse is partly borrowed from the Phoenix or the Caeneus of Ion of Chios.

1. 707. πολὺν, agreeing with χρόνον inf. 714.



1. 708. Κλειγένης ὁ μικρός. All that is known about him is given or implied in this passage. There is an ironical magnificence about the words 'as many as be masters of ash-mixed lye of adulterate soda and earth of Cimolus.' Λίτρον or λίτρον is a native carbonate of soda, found largely in Egypt. Cleigenes in making his bath-soap had adulterated this alkali. Cimolus, one of the Cyclades, produced a sort of soap-stone or fullers'-earth. The gap between πολύν and χρόνον must be intended to keep up a lively speculation in the mind as to what was to happen to Cleigenes.

1. 714. ἰδὼν δὲ τὰδ', 'and having noticed all this' (sc. his own unpopularity and the probability of exile) 'he is no man of peace.' This is intentionally ambiguous, meaning (1) that he is an opponent of any conditions of peace with Sparta; and (2) that he is a quarrelsome citizen, and so he always walks with a cudgel in his hand, for fear he may be set upon as he comes reeling home, and be stripped of his clothes.

1. 718. τοὺς καλοὺς καὶ τοὺς κακοὺς. The sense seems to make this correction of Velsen's imperative. The MSS. give τοὺς καλοὺς τε καὶ κακοὺς, which fails to give any antithesis between the good and bad coinage. One MS. gives κακοὺς instead of καλοὺς, which Meineke adopts: but, as two classes are described, we should want τοὺς κακοὺς καὶ τοὺς ἀγαθοὺς. The comparison is double. The good and generous citizen is discarded, like the good old Attic coinage or pure silver: and the worthless citizen, like the base new mintage, has come into general use. For the comparison see Acharn. 517 foll. The καινὸν χρυσίον is said to refer to gold coins made in the preceding year by the archon Antigenes—not only an innovation on the old Attic silver currency, but themselves of base metal. These coins (see Lenormant, La Monnaie, i. 226) were probably not *alloyed*, but *plated*, gold without, and copper within; so that, inf. 725, they are broadly called χαλκία. Trans. 'It has often seemed to us that our state has behaved just in the same way with respect to the honourable and the base among our citizens, as it has with respect to the ancient currency and the new gold mintage; for on the one hand (οὔτε γάρ answered by τῶν πολιτῶν θ' inf. 727) we make no use of these coins which have not a trace of adulteration, but are the finest, as it would seem, of all coins, and the only ones properly struck, and tested for genuine among Greeks and barbarians all over the world—but instead thereof we use those vile copper-bits, struck only the other day with the very worst stamp.'

1. 721. τοὔτοισιν οὔσιν. Meineke reads τοὔτοισι τοῖσιν to avoid the collision of two participles, and to make a better parallel to τοὔτοις τοῖς πονηροῖς inf.

1. 723. ὀρθῶς κοπεῖσι refers to the accuracy of the impression, and κερκωδανισμένοις to the true 'ring' that attests the genuineness of the

metal. This would be peculiarly applicable to the spurious coins made of a centre of base metal, and coated over with gold or silver (Hdt. 3. 56).

πανταχοῦ. Xenophon (Vect. 3) notices that, as a general rule, coinage did not have its value beyond the country to which it belonged: but that the Athenians found it to their advantage to export their silver coin, ὅπου γὰρ ἂν πωλῶσιν αὐτὸ πανταχοῦ πλείον τοῦ ἀρχαίου λαμβάνουσιν.

l. 730. χαλκοῖς, transferred from coins to men; by the same process, but not in the same sense as our 'brazen.' Here it means 'debased.' Cp. Plut. Mor. 65 A ψευδῆς καὶ νόθος καὶ ὑπόχαλκος φίλος.

πυρρίαις, 'redheads:' properly used of Thracian slaves, but here the allusion may be to copper alloy, reddening the pure yellow of the gold.

l. 733. φαρμακοῖσιν (φαρμακός), 'scape-goats,' as in Eq. 1405. The Athenians are said to have selected each year one male and one female convict, to be put to death as an atonement for the whole city. The use of the word is like that of κάθαρμα.

l. 735. κατορθώσασι γάρ, 'for if you succeed it will be creditable to you; and if you *do* fail, you will seem in the judgment of the wise to suffer death—if suffer you must—on a gibbet, that is at least a decent one.' Cp. the Lat. proverb, *vel strangulari fulcro de ligno iuvat*. Hdt. 5. 111 ὑπὸ ἀξιώχρῳ καὶ ἀποθανεῖν ἡμίσεια συμφορῇ.

Aeacus now returns to the audience accompanied by Xanthias. They soon make it plain to the audience that Pluto has recognised the real Dionysus.

l. 742. τὸ δὲ μὴ πατάξαι σ', 'but to think that he didn't beat you, when you had been plainly convicted!' Xanthias, emboldened by his master's absence, answers, 'Well, he would have suffered for it, if he had!' 'There now,' says Aeacus, 'you have just done that slaves' trick, which I delight in doing:' viz. abusing his master behind his back.

l. 745. χαίρεις. 'Do you take pleasure in it, prithee?' 'Nay' (μᾶλλ', sup. 103), 'I seem to be in the seventh heaven.' Lit., 'to have the full revelation,' to have the privileges of an ἐπόπτης, who was admitted to the enjoyment of the highest secrets of the Mysteries.

l. 747. τί δὲ τονθορύζων (sc. δοκεῖς from δοκῶ), 'and how do you feel when muttering?' τονθορύζειν, used in Ach. 683 of the mumbling or indistinct utterance of old age, is applied here to the muttered remarks of a grumbling slave, who dares not speak openly.

l. 749. τί δὲ πολλὰ πράττων; 'and how do you feel when you play the busy-body (sup. 228)?' 'Good heavens, I know no pleasure like it.' ὥς μὰ Δί' . . . ἐγὼ is generally taken as a shortened expression for οὕτως ὥς οὐδὲν ἄλλο οἶδα χαίρων, which harmonises with the established

Latin version, *Adeo hercle, ut nihil sciam dulcius*. It is simpler to detach οἷδ' ἐγώ from the construction altogether, and treat it as merely an asseverative addition at the end of the clause, as οἷδ' ὅτι Nub. 1175. Cp. Eur. Med. 947 δῶρ' ἃ καλλιστεύεται | τῶν νῦν ἐν ἀνθρώποισιν, οἷδ' ἐγώ, πολύ. 'Nothing like it, I'm quite sure!' Reiske would write ἀλλ'[ο] for οἷδ'[α].

1. 750. **δμόγνιε**. He appeals to the 'Zeus of Close Brotherhood,' in amaze at the identity of feeling between himself and Aeacus.

**παρακούων**, 'eaves-dropping'; cp. ὁ δέ μοι, πανούργος ὢν, παρ' αὐτῶν τούτων αὐτὰ ταῦτα παρακηκόει· οὐ γάρ ἐστιν ἄλλων τοιαύτη σοφία τῶν νῦν ἀνθρώπων Plat. Euthyd. 300 D.

1. 751. **μᾶλλὰ** (103 sup.) **πλεῖν** (15 sup.) **ἤ μαίνομαι**, 'Nay, I'm more than crazy with delight.'

1. 756. **δμομαστιγίας**. Xanthias warms to his work; and having invoked the God of Brotherhood to witness his cordial agreement with another disloyal slave, he now claims Zeus as their 'pal,' or 'fellow in knavery.' 'Verbero verberonem obsecrat per Jovem converberonem, ut frater fratrem oraret per Jovem δμόγνιον, sodalis sodalem per ἑταιρεῖον.' Bergler.

1. 759. **πρᾶγμα πρᾶγμα**. As Kock remarks, the repetition of **πρᾶγμα** and **μέγα** is quite in the Euripidean style. Cp. inf. 1353 foll. The distribution of the lines between Aeacus and Xanthias is very differently given by different editors.

1. 761. **ἐκ τοῦ**; 'from what cause?' sc. **κεκίνηται**.

1. 762. **ἀπὸ τῶν τεχνῶν**. As ἀπὸ cannot be used with the force of **περί**, Prof. Tyrrell proposes to read **τὴν ἑαυτοῦ**, and to render, 'there is a law here that, out of all the fine arts, he who is best of (better than) his fellow craftsmen *in his own art*, should have free commons.'

1. 764. Among the rewards granted in Athens to those who had conferred public service on the State were (1) front seats in the theatre and at the games (**προεδρία**), and (2) a free meal at the public table in the Prytaneum (**σίτησις ἐν πρυτανείῳ** or **σίτια** Eq. 709). Both these privileges are represented as having their counterparts in the lower world; the **προεδρία** corresponding to the **θρόνον τοῦ Πλούτωνος ἐξῆς**. For ἐξῆς = ἐγγύς cp. Eur. I. A. 627 ἐξῆς κάθησο δεῦρό μου ποδός.

1. 766. **ἕως ἀφίκοιτο**, see on sup. 24. So **ἔδει**.

1. 771. **ὅτε δῆ**, this is the common reading, for which it would be better to write **ὅτε δέ**, an adversative particle being required. The construction goes on uninterruptedly, Aeacus taking no notice of Xanthias' question.

**ἐπειδείκνυτο**, 'he began to make a display:' with special reference to the rhetorical **ἐπίδειξις**, or 'show-off speech.'

1. 774. **ὁπερ**, i.e. **ὦνπερ**, attracted into the case and gender of **πλήθος**.

1. 775. ἀντιλογιῶν, 'disputations;' alluding to the sophistical arguments for and against any thesis, in which Euripides delighted. Cp. the dispute in the 'Clouds' between the Δίκαιος and Ἄδικος λόγος as a parody on the same.

Λυγισμοί and στροφαί, 'twists and twirls,' are special names for 'dodges' in wrestling. Cp. πάσας μὲν στροφὰς στρέφεσθαι, πάσας δὲ διεξόδους διεξελθὼν στραφῆναι λυγίζομενος, ὥστε μὴ δοῦναι δίκην Plat. Rep. 405 C; οὐκ ἔργον ἔστ' οὐδὲν στροφῶν Arist. Plut. 1154.

1. 778. κοῦκ ἔβάλλετο; 'and didn't he get pelted?' So when Aeschines took to play-acting (Dem. de Cor. 314) he was pelted by the spectators with various missiles, πλείω λαμβάνων ἀπὸ τούτων τραύματα ἢ τῶν ἀγώνων οὓς ὑμεῖς περὶ ψυχῆς ἡγωνίζεσθε.

1. 779. ἀνεβόα κρίσιν ποιεῖν. For this construction cp. Xen. Hell. 4. 3. 22 λέγεται ἄρα τις ἀναβοῇσαι παρεῖναι τοὺς πρώτους, 'shouted out that the foremost should pass on.'

1. 781. ὁ τῶν πανούργων; sc. δῆμος. With οὐράνιον ὄσον, sc. ἀνεβόα ('they sent up their shout sky-high'), cp. θαυμαστὸν ὄσον and Lat. *immane quantum*.

1. 783. ὀλίγον τὸ χρηστόν, 'good folks are in the minority, just as is the case here.'

ἐνθάδε is interpreted by a wave of the hand to signify the audience in the theatre, who had a similar compliment paid them in Nub. 1096 ΑΔ. καὶ τῶν θεατῶν ὅπότεροι πλείους σκύπει. ΔΙ. καὶ δὴ σκοπῶ. ΑΔ. τί δῆθ' ὄρᾳς; ΔΙ. πολὺ πλείονας, νῆ τοὺς θεοὺς, τοὺς εὐρυπρώκτους.

1. 786. πῶς οὐ, 'how comes it that Sophocles did not put in a claim too?'

1. 790. κάκεῖνος ὑπεχώρησεν. This line is puzzling. The easiest solution is to follow Dobree's suggestion in assigning it to Xanthias, and making it interrogative. 'What! did *he* make room for him on the seat?' or 'give up the seat to him?' If, however, it forms part of Aeacus' speech, we must (in spite of Kock's positive assertion) refer κάκεῖνος to Aeschylus and not to Sophocles. It may be taken as a paratactic clause, giving the reason why Sophocles was near enough to kiss Aeschylus and clasp his hand—'for Aeschylus had made room for him on the seat'—which, however, he did not intend to occupy *yet*; but for the present he meant (as Cleidemides said) to sit as combatant in reserve. Possibly we might read ὑπεχώρησ' ἄν, referring to Aeschylus; the proper protasis being replaced by νυνὶ δ' ἐμελλεν. If, according to one account given by the Schol., Cleidemides was a principal actor in the plays of Sophocles, and, perhaps, his 'literary executor,' we may imagine that the poet, with his characteristic modesty, had not made his present intention public, but had merely confided it to Cleidemides' ear. The punctuation of Meineke, νυνὶ δ' ἐμελλεν, ὥς ἔφη, Κλειδημίδης

ἔφεδρος καθεδεῖσθαι—which he translates ‘nunc autem, ut dicebat, tanquam alter Cleidemides, tertarius sedere volebat’—may be all right, but it gives no known meaning. The ἔφεδρος sat by while one pair of combatants was engaged, ready to match himself against the winner.

1. 793. ἔξειν κατὰ χώραν, ‘he will remain as he was.’ κατὰ χώραν μένειν is the regular phrase for remaining in the ‘status quo ante,’ Thuc. 1. 28; 2. 58; 4. 14, 26; 7. 49; ἀλλ’ οὐδὲ τὸ βλέμν’ αὐτὸ κατὰ χώραν ἔχει Arist. Plut. 367.

1. 794. πρὸς γ’ Εὐριπίδην, ‘adversus Euripidem quidem, non Aeschylum.’

1. 795. τὸ χρῆμ’ ἄρ’ ἔσται; ‘will the affair come off then?’ So Eccl. 148 καὶ γὰρ τὸ χρῆμ’ ἐργάζεται.

1. 796. κἀνταῦθα, ‘and in this very spot’ (sc. before Pluto’s palace) ‘the terrible quarrel will be broached.’ So κινεῖν πόλεμον Plat. Rep. 566 E.

1. 798. μαιωγωγήσουσι, ‘will they bring tragedy to the meat-scale?’ On the third day of the Apaturia, when the children of Athenian parents were enrolled in their phratries, a lamb, of a certain definite weight, was sacrificed for each child so enrolled. This lamb was called officially κουρέϊον, and colloquially μείον, because the members of the phratries pretended to express dissatisfaction at its size, and to cry out μείον, μείον, ‘too small!’

1. 799. κανόνας, ‘straight-edges;’ i.e. long slips of wood or metal for testing surfaces.

πήχεις, ‘two-foot rules.’

1. 800. πλαίσια ξυμπηκτά, ‘oblong frames,’ or ‘framed-up squares.’ The epithet ξυμπηκτά shows that the πλαίσια are not mere squares of wood, but frames of four sides, like a brickmaker’s mould—as Xanthias’ question proves, ‘What! will they be making bricks?’ Or πλινθεύειν may be used as in Thucydides 4. 67), for ‘building;’ and πλαίσιον might be the ‘hod’ for mortar. Cp. Nub. 1126.

πλινθεύουσιν γάρ; as an interruption on the part of Xanthias, is the reading of Kock (followed by Meineke). The MSS. give τε and γε and continue the line to Aeacus.

1. 801. διαμέτρους. The Schol. gives us the choice of taking this either as ‘compasses’ or ‘plummet.’ It is hard to see how it can mean either. Διάμετρος is properly the diagonal of the parallelogram, which suggests that the word is here used for what workmen call ‘mitre-squares,’ for testing the inclination of angles of various degrees. We have then in the different articles a complete apparatus for registering the weight, the correctness (ὀρθότης), the due length and the proper parallelism of verses. Lastly, wedges (σφήνες) are supplied for splitting up the vast compound words and phrases.



1. 802. κατ' ἔπος, probably 'verse by verse,' rather than 'word by word.'

1. 804. ἐβλεψε γούν, 'he gave at any rate a savage glance, lowering his head.' The metaphor is from an angry bull, about to attack. Cp. Eur. Hel. 1557 ταῦρος . . ἐξεβρυχάτ' ὅμμ' ἀναστρέφων κύκλῳ, | κυρτῶν τε νῶτα κείς κέρας παρεμβλέπων. Cp. ταυρηδὸν ἀναβλέψας, used of Socrates.

1. 806. εὕρισκέτην, sc. Aeschylus and Euripides.

1. 809. οὔτε γὰρ Ἀθηναίοισι. The interruption of Xanthias in the next line does not break the flow of the passage, which runs on thus: 'For Aeschylus was not on good terms with the Athenians; and all the rest of the world' (τᾶλλα = τοὺς ἄλλους, as, probably, λήρ' ἔστι τᾶλλα πρὸς Κινησίαν Lysist. 860; σπόδος δὲ τᾶλλα, Περικλέης, Κύδρος. Κίμων Alex. 25. 12) 'he considered mere trumpery on the question of knowledge about poetical qualifications.' This fact made the κρίσις so difficult, that the decision must be left to some other umpire. For this view of the relations between the Athenians and Aeschylus in his lifetime cp. Athenaeus 8. 347 φιλόσοφος δὲ ἦν τῶν πάντων ὁ Αἰσχύλος, ὅς καὶ ἡττηθεὶς ἀδίκως ποτε ἔφη χρόνῳ τὰς τραγωδίας ἀνατιθεῖναι, εἰδὼς ὅτι κομεῖται τὴν προσήκουσαν τιμὴν.

1. 811. ἐπέτρεψαν, 'committed the decision.'

1. 813. ἐσπουδάκωσι (σπουδάζω, perf. subjunct.), 'when they are in earnest.' Their impatient eagerness, as the slaves know to their cost, makes them exacting.

1. 814. ἦ που. The Chorus that introduces the contest between the two rival poets is intended to hit off their respective characteristics. The dactylic hexameter and the Homeric phraseology with which the song opens suit well as an echo of the style of Aeschylus, who called his poetry τεμάχη μεγάλων δείπνων Ὀμήρου. On one side is arrayed all that is grand, heroic, pompous, gigantic, and crushing; on the other, everything that suggests subtlety, finesse, fluency, and smartness. It is the battle of the club against the rapier. 'The Lord of crashing thunder will feel his wrath burn within him, as he flings his glance across, while his adversary is whetting his sharp tusk for a wordy war.' The reading παρίδῃ is found in one MS., the rest have περ ἰδῃ. It is needless to seek a defence for the gen. ἀντιτέχνου, as constructed with παρίδῃ, for it is better taken as gen. absolute. In the compound ἐφυλάλου the emphatic element is ὀξύς, the other part of the epithet is only generally applicable to the circumstances, because they deal with a 'strife of tongues.' So we have δένδρεον ὑψιπέτηλον Od. 4. 458 = a 'lofty' tree; the other element belonging generically to all trees; ἑκατόμποδες Νηρηίδες Soph. O. C. 718, the 'hundred Nereids'—including a thought of their dancing; πυκνόπτεροι ἀηδόνες ib. 17, 'many nightingales,' which, as birds, are winged.

1. 818. *ῥῥῥῥαι δ'*, 'and there will be helm-glancing frays of words with horsehair crest; and raspings of splinters, and planishings of fine workmanship, while the fellow defends himself against the high-prancing utterances of the poet of true genius.' The description of the Euripidean style begins with *σκινδαλάμων*. It is hard to settle the meaning of *παραξόνια*. If it is etymologically connected with *ἄξων*, it might mean 'linch-pins' (*ἄξωνων ἐνήλατα* Eur. Hipp. 1235), an intentionally ridiculous combination with *σκινδαλάμων*. Liddell and Scott render 'rapid whirlings.' Kock refers the latter half of the word not to *ἄξων*, but to *ξέω* and *ξύανον*, and so renders 'scrapings,' or 'raspings.' It may therefore be better to read *παραξόανα*, 'shavings'; as conjectured by Herwerden.

1. 820. *φρενοτέκτων* seems to describe a poet who draws upon the resources of his own genius, instead of importing foreign matter into his compositions, and relying upon adventitious aids.

1. 821. *ἵπποβάμονα*, as *στρατὸν Ἀριμασπὸν ἵπποβάμονα* Aesch. P. V. 805.

1. 822. *φρίξας*. With the simile of the wild boar the thought reverts to Aeschylus; cp. Od. 19. 446 *μέγας σὺς φρίξας εὖ λοφίην*. He is represented as 'bristling up the shaggy mane of a crest of home-grown hair.' *λασιαύχην* is used in the Homeric hymns as an epithet of the bull and the bear, and in Soph. Ant. 350 of the horse. Here it is applied directly to *χαίτη*. In *αὐτοκόμου* a ridiculous contrast is once more made between the originality of Aeschylus and the false adornments of Euripides.

1. 823. *ἐπισκύνιον*. So in Il. 17. 136 *πάν δέ τ' ἐπισκύνιον κάτω ἔλκεται ὅσσε καλύπτων*, said of a lion scowling in wrath.

1. 824. *ρήματα γομφοπαγῇ*, 'he will utter bolt-fastened phrases, ripping them off like planks from ships with monstrous blast.' The picture is confused, but it seems generally to mean that he will hurl forth his ponderous phrases, like some furious squall that tears ship-timbers from their fastenings, and scatters them piecemeal. Or, the idea may be that of a giant (*γηγενής*) tearing a house to pieces, plank by plank. *ἐνθεν δῆ*, 'on the other side, the smooth tongue, sly craftsman of the lips, shrewd critic of verse, unrolling its full length, shaking loose the rein of malice, dissecting phrase by phrase, will refine away the lung's large labour of his adversary.' Again the sentence is chaotic. The general reference is to the glib and polished diction of Euripides, depending upon niceties rather than on depth of thought (*στοματουργός* as contrasted with *φρενοτέκτων*); applying the severe analysis of dialectic and verbal criticism to the turgid sentences of Aeschylus.

1. 833. *ἀποσεμνυνέται*, sup. 703, 'he will first assume a grand reserve, his usual practice of solemn mystery in his tragedies.' Join



ὅπερ with ἐτεραπεύετο, lit. 'the *τερατεία* which he practised on each occasion' (Nub. 318). The allusion is partly to the portentous grandeur of his language, and partly to the solemn silence in which his characters occasionally remained, sitting like dummies through half a play (inf. 911).

l. 835. αἶψ', ὦ δαιμόνιε, 'come, you reckless fellow, don't put it too strongly.' The over-confidence of Euripides looked like the pride that goes before a fall.

l. 836. διέσκεμμαι, with force of middle voice = '*perspexi*.'

l. 837. ἀγριοποιόν, 'poet of savagery;' referring to the strange monsters and wild scenes of the Prom. Vinc. αὐθαδόστομον, 'of self-willed utterance;' choosing rather to be independent than to pander to popular taste. The charge against Aeschylus, that he has a 'mouth uncurbed, uncontrolled, unbarred,' seems to allude to his perfect fearlessness in expressing his own free thoughts in his own free way. Mitchell reckons up 488 words in five plays which are peculiar to Aeschylus.

l. 839. ἀπεριλάλητον, 'not to be out-talked;' cp. the use of περιτοξέειν Acharn. 712. κομποφακελορρήμονα, 'spouter of bundle-bound bombast.' The former of the two epithets, as applied by Euripides, is amusing from its singular applicability to himself: the latter has special reference to the *sesquipedalia verba* of Aeschylus.

l. 840. ἄληθες, with proparoxytone accent (Nub. 841), has always a tone of impatience and sarcasm; like our 'O! indeed.'

ἄρουραίας θεοῦ; 'The 'goddess of the market-garden' is Cleito, the mother of Euripides, whom Aristophanes delights to represent as a 'vendor of green stuff.' Cp. ὑπὸ Εὐριπίδου τοῦ τῆς λαχανοπωλητρίας Thesm. 387; σκάνδικά μοι δὲς μητρώθεν δεδεγμένος Ach. 478. The line is a parody upon one of Euripides' own, ἄληθες, ὦ παῖ τῆς θαλασσίας θεοῦ; perhaps from the Telephus.

l. 841. στωμυλίσουλλεκτάδῃ and ῥακιοσυρραπτάδῃ are intended to have a jingle, as 'gossip-catcher' and 'rag-patcher.'

πτωχοποιός, like χωλοποιός inf. 846, is one who 'brings beggars on the stage.' The whole passage is an echo of the scene between Dicaeopolis and Euripides, Acharn. 410 foll., where, among the Euripidean *repertoire*, we have Βελλεροφόντης ὁ χωλός, Φιλοκτήτης ὁ πτωχός, and, especially, Τήλεφος χωλός, προσαϊτῶν, στωμύλος, δεινὸς λέγειν, all dressed in δυσπινὴ πεπλώματα, ῥακώματα, &c.

l. 845. οὐ δῆτα, sc. παύσομαι. ἀποφήνω, 'show up.'

l. 847. ἄρνα μέλανα. Aeschylus, the ἐριβρεμέτας, is preparing to 'sweep forth' (ἐκβαίνειν) as a storm on Euripides. Dionysus suggests appeasing the tempest by the sacrifice of a black lamb, 'nigiam Hiemi pecudem' Aen. 3. 120.

1. 849. *Κρητικὰς μονωδίας*. The rule in Attic tragedy was that the singing and dancing should be kept separate; so that half the chorus was singing, while the other half was dancing. But in the Cretan *ὑπορχήματα*, the actor, while singing, executed a dance descriptive of the words of his song. Euripides seems to have introduced this innovation in such passages as the *μονωδία* sung by Electra (*Orest.* 960 foll.), by the Phrygian slave (*ib.* 1369 foll.), and by Jocasta (*Phoeniss.* 301 foll.). The Scholl. refer to the monody of Icarus in a play of Euripides called *Κρήτες*, or to the character of Aërope in the *Κρήσσαι*.

1. 850. *γάμους ἀνοσίου*s refers to the connection of Macareus with his sister Canace in the *Αἴολος* (*Nub.* 1372, *inf.* 1081, 1475); to the fatal passion of Phaedra in the *Ἰππόλυτος*; or the amours of Pasiphaë and Ariadne.

1. 854. *κεφαλαίῳ ῥήματι*, properly 'a principal phrase;' intended here to mean 'a phrase as big as your head.' Paley quotes *ἀμαξιαίος*, 'big as a waggon-load.'

1. 855. *ἐκχέη*, 'spill.' The word expected is of course *ἐγκέφαλον*, 'your brains;' instead of which he substitutes, as a surprise, *τὸν Τήλεφον*, 'the creation of your brain.' The Telephus (as Enger says) is the grand outcome of the head of Euripides, as Athena was of the head of Zeus.

1. 857. *ἔλεγχ'*, *ἐλέγχου*, 'criticise and get criticised.' This soothing of the two combatants alternately is a reminiscence of the appeasing of Agamemnon and Achilles by Nestor (*Il.* 1. 275).

1. 858. *ἄρτοποιίδας*. The 'bake-house scold' of Greece is the classical equivalent of the modern 'fish-wife.'

1. 859. *πρίνος*. For the 'crackling' and 'roaring' of 'holm-oak' in the fire cp. Acharn. 666 *οἶον ἐξ ἀνθράκων πρίνινων φέφαλος ἀνήλατ'*, *ἐρεθιζόμενος οὐρία ῥιπίδι*.

1. 860. *οὐκ ἀναδύομαι*, 'I do not shirk attacking or being attacked first, as to the spoken verses, or the choric songs, or the whole (frame and) sinews of tragedy.' Then he passes from general to particular: 'and, so help me heaven, my Peleus too, and my Aeolus, and my Meleager; and my Telephus by all manner of means.' *τὰ ἔπη* are the iambic portions of the dialogue, as in *Nub.* 541; and by *νεῦρα* he means the whole framework and constitution of his dramas; as in *τὰ νεῦρα τῶν πραγμάτων* Aeschin. 3. 166; *ἕως ἂν ἐκτέμῃ ὥσπερ νεῦρα ἐκ τῆς ψυχῆς* Plat. Rep. 344 B. The juxtaposition of *μέλη* with *νεῦρα* seems to suggest the double meaning in *μέλη*, viz. 'limbs' and 'melodies.'

1. 866. *ἐβουλόμην*, 'it was my wish;' but he waives it with *ὅμως δ' ἐπειδή* *inf.* 870. Note the omission of *ἀν*.

1. 867. *ἐξ ἴσου*, 'on equal terms.'

1. 869. *ὥσθ' ἔξει λέγειν*, 'so that he will have it at hand for reciting.' Aeschylus makes the quaint grievance that the 'immortality'

of his works puts him at a disadvantage. His dramas are still living in the upper world, and so are unavailable in Hades: whereas the works of Euripides 'have died with him,' and followed him down below.

1. 872. *πρὸ τῶν σοφισμάτων*, 'before these shrewd inventions come off.'

1. 873. *μουσικώτατα*, 'with truest criticism;' sc. *ex foesis legibus*. So *μουσικωτάτη πόλις*, 'a city most full of liberal arts,' Isocr. 425 A.

1. 877. *γνωμοτύπων*, 'sententious;' lit. 'maxim-coining;' epithet of *μέριμναι* in Nub. 951. Cp. *γνωμοτυπικός* as applied to Phaeax, Eq. 1379; 'Αγάθων *γνωμοτυπεῖ* Thesm. 55.

*εἰς ἔριν*, 'when they descend into the lists, mutually contending with subtle, tortuous, tricks' (cp. *Φρυνίχου παλαίσματα* sup. 689); 'do ye descend to inspect the might of two mouths most clever at providing,' &c.

1. 881. *ρήματα* is specially applied to the Aeschylean phraseology, as sup. 821, 824, inf. 940, 1004; so that we may dispense with the various conjectures of editors, who seek a stronger contrast to *παρὰ-πρίσματα*, such as *ρέύματα*, *ρήγματα*, *πρέμνα τε*, *κρημνά τε*.

1. 887. *εἶναι*. See on sup. 169, and cp. inf. 894. Aeschylus was a native of Eleusis, which justifies his appeal to Demeter.

1. 888. *καλῶς*, 'no, thank you!' See on *κάλλιστ'* sup. 508, 512.

1. 889. *θεοῖς*, attracted to the case of the relative, as *τὴν οὐσίαν ἣν κατέλιπον οὐ πλείονος ἀξία ἐστίν*. Similarly inf. 894.

1. 890. *κόμμα καινόν*; 'novel mintage.' See on sup. 726, 730. Between *ἴδιοι* and *ιδιώται* = 'peculiar,' or 'private,' a sort of double meaning is evolved: for *ιδιώτης* is technically one who has no professional knowledge; and so passes into the sense of 'rude,' 'vulgar,' as distinguished from *παιδευμένος* Xen. Mem. 3. 12. 1. So, perhaps, we might render, 'Have you *home-gods* of your own?' . . . 'then make your prayer to these *homely* gods.' Passages are quoted from Euripides in support of these views attributed to him, such as Troad. 885, H. F. 1263, Cycl. 354; but all these suggest rather a doubt as to the existence of the received deities, than an attempt to suggest new ones. Cp. Thesm. 450, where it is said of Euripides, *νῦν δ' οὗτος ἐν ταῖσιν τραγῳδαῖς ποιῶν | τοῖς ἀνδράς ἀναπέπεικεν οὐκ εἶναι θεούς*. In this passage, the charge made against Euripides is the same as that preferred against Socrates by his accusers, and worked out in the 'Clouds,' *ὅτι καινὰ εἰσήγαγε δαιμόνια*. Cp. Acts of the Apost. 17. 18 *ξένων δαιμονίων καταγγελέως*.

1. 892. *ἐμὸν βόσκημα*, 'my nutriment.' So in Nub. 33 the Cloud-goddesses *πλείστους βόσκουσι σοφιστάς*. Soph. Aj. 559 *τέως δὲ κούφοις πνεύμασιν βόσκου*. In the same play Socrates invokes both *Ἄηρ* (264) and *Αἰθήρ* (265), and (424) recognises a hierarchy of gods, consisting of Chaos, Clouds, and Tongue.

στρόφιγξ, 'pivot;' cp. γλωττοστροφεῖν Nub. 792.

l. 893. μυκτηῖρες, 'critic nostrils;' with a covert allusion to a scornful sneer; as in μυκτηρίζειν, *naso suspendere adunco*.

l. 894. ἐλέγχειν (see on sup. 887), 'to confute all the language (of my opponent) that I assail.' So Plat. Phaed. 86 D καὶ γὰρ οὐ φάυλως ἔοικεν ἀπτομένῳ τοῦ λόγου.

l. 896. τινὰ λόγων ἐμμέλειαν, ἔπιτε δαΐαν ὁδόν. This, the reading of MSS. and Scholl., must mean, 'we desire to hear from clever men some fair harmony of language; forward on your hostile path!' But this is very unsatisfactory, and we are quite unprepared for the sudden change to the imperat. ἔπιτε (which has the variant ἐπὶ τε and ἐπί τε). Dindorf cuts the knot by rejecting ἐμμέλειαν and reading τίνα λόγων ἔπιτε δαΐαν ὁδόν. Meineke adopts Kock's emendation, τίνα λόγων, τίν' ἐμμελείας ἔπιτε δαΐαν ὁδόν, interpreting it to mean, 'what hostile path ye mean to pursue in the matter of spoken verse; and what in choric song.' But none of these conjectures reconciles us to ἔπιτε δαΐαν ὁδόν. Bothe ingeniously supposes ὁδόν to be a gloss, explanatory (if it can be called 'explanatory') of ἐμμέλειαν, and he takes ἔπιτε δαΐαν as a natural mistake in transcription or dictation for ἐπιτηδείαν: the whole passage then running ἀκούσάι τινα | λόγων ἐμμέλειαν ἐπιτηδείαν, *sermonum compositionem idoneam*. But the word δαΐαν finds some support in what follows, γλώσσα μὲν γὰρ ἡγρίωται. The question becomes further complicated, if we consider ll. 992-996 inf. as antistrophic to ll. 895-899.

l. 897. ἡγρίωται, 'is exasperated.'

l. 899. ἀκίνητοι, 'passive,' 'unsusceptible.'

l. 901. τὸν μὲν, Euripides.

l. 902. κατερρινημένον, (ρίνη, 'a file'), 'filed up,' i.e. 'polished' with the *limae labor*.

l. 903. τὸν δ' ἀνασπῶντ', 'Aeschylus, rushing upon his foeman with volleys of words uprooted, as he plucks them up, will scatter at once his shifty turns of verse.' Aeschylus will do battle like an Enceladus, *evolsis truncis* (Hor. Od. 3. 4. 55), bringing down the crushing weight of his tremendous artillery upon Euripides, who will try to meet it with the feints and twists of the wrestling-school. For the meaning of ἀλινδῆθρα cp. Eustath. ἀλινδῆθρα κενρίως μὲν ἢ κατὰ πάλην κονίστρα, τροπικῶς δὲ καὶ ἢ ἐν λόγοις. Cp. Nub. 42. With ἀνασπῶντ' cp. such phrases as λόγους ἀνέσπα Soph. Aj. 302; ὥσπερ ἐκ φαρέτρας ῥηματίσκια ἀνασπῶντες Plat. Theat. 180 A.

l. 905. οὕτω δέ, sc. χρὴ λέγειν, 'but you must speak so as to utter,' &c.

l. 906. ἀστεῖα implies 'smartness,' and 'neatness;' either of which would be lost by the use of 'metaphor' (εἰκόνας), or 'common-place'

(οἱ ἄν ἄλλος εἶποι). Aeschylus was more extravagant in the use of εἰκόνες than was Euripides. Mitchell quotes a long list of these, marking among the most far-fetched χάλυβος Σκυθῶν ἄποικος (S. c. T. 728) for a 'sword;' Σαλμυδησία γνάθος, ἐχθρόζενος ναῦταισι, μητρυνὰ νεῶν (P. V. 727) for a 'dangerous coast;' βλάστημα καλλίπρῳρον (S. c. T. 533) for a 'handsome man;' κάσις πῆλου ξίνουρος (Ag. 494) for 'dust.'

l. 909. οἷοις τε τοὺς θεατάς, 'with what devices he cheated the spectators, finding them in a state of simple innocence, reared in the theatre of Phrynichus.' In the dramas of this poet, the lyric prevailed over the dramatic element. He employed only one actor, who furnished subjects for the Chorus to express its feelings upon, instead of using his Chorus to illustrate the action represented on the stage. After being accustomed to the usage of Phrynichus, the audience felt they were being defrauded by the introduction of a mute person, instead of the actor who supplied the gist of the play, and the inspiration of the Chorus. Phrynichus, for the sweetness of his choric songs, is compared by Aristophanes to a bee (Av. 748), and his plays are called καλὰ δράματα (Thesm. 166). His tunes were very popular with the old-fashioned Athenian folk; cp. Vesp. 219 μινυρίζοντες μέλη ἀρχαιομελίσιδωνοφρυνιχήρατα.

l. 911. ἂν καθίσεν, 'he was used to introduce a figure sitting.' For ἂν with the aor. expressing customary action cp. Plat. Apol. 22 B εἴ τινες ἰδοῖεν πη τοὺς σφετέρους ἐπικρατοῦντας ἀνεθάρρησαν ἂν. Sitting was regarded as the natural posture of grief, as Κροῖσος ἐπὶ δύο ἔτα ἐν πένθει μέγαλῳ κατῆστο (Hdt. i. 46); and 'muffling the head' was also an expression of sorrow, as κατὰ κράτα καλυφάμενος γοάσκειν (Od. 8. 92). See Schol. on Aesch. P. V. 435 σιωπῶσι παρὰ ποιηταῖς τὰ πρόσωπα ἢ δι' αὐθαδίαν ὥς Ἀχιλλεύς ἐν τοῖς Φρυγίν (otherwise called Ἔκτορος λύτρα), ἢ διὰ συμφορὰν ὥς ἡ Νιόβη (sc. over the tomb of her children).

l. 913. πρόσχημα, 'mere dumb-show of tragedy, uttering not so much as one syllable.' Cp. οὐδὲ γρὺ ἀποικρινομένῳ Plut. 17. Here Fritzsche says, 'quae de divino illo et Niobae et Achillis silentio hic Euripides dicit propemodum scurrilia sunt.' But Euripides is inconsistent as well as unappreciative; for e. g. in the 'Supplices,' Adrastus comes on the stage at the beginning, but remains mute till Theseus addresses him (l. 110) σὲ τὸν κατήρη χλαινίδιους ἀνιστορῶ | λέγ' ἐκ καλύψας κράτα καὶ πάρες γούον. So in Hec. 486 when Talthybius asks where he may find the queen, the Chorus answers αὕτη πέλας σου νῶτ' ἔχουσ' ἐπὶ χθονί, | Ταλθύβιε, κεῖται, ξυγκεκλημένη πέπλοις. It is true, however, that these characters do ultimately speak.

l. 914. οὐ δῆθ', sc. ἔγρυσον.

ὁ δὲ χορός, 'and the Chorus would keep forcing upon us four



strings of lyric verse one after another, uninterruptedly, while the actors kept silence.' Kock remarks that in the Supplices of Aeschylus, after the Parodos (ll. 1-40) is ended, the Chorus sings eight pairs of strophes and antistrophes without a break: and in the beginning of the Agamemnon we have six pairs.

l. 916. There is something delicious in the naïve stupidity of Dionysus the critic, his complacent acceptance of the fact of his own dulness; and the helpless, uninterested, way in which he speaks of Aeschylus as **ὁ δεῖνα** = 'what's his name?'

l. 919. **ὕπ' ἀλαζονείας**. Euripides calls it a piece of 'astounding impudence' to keep the audience on the *qui vivit*, wondering when the Silent Woman would speak; 'and meanwhile the play was getting on to the end' (**διήει**). For **καθῆτο** the optat. of the Attic form, most of the MSS. give **καθοῖτο**, the rest preserve the right reading in the incomplete form **καθῆτο**. Comp. **μεμῆτο** Plut. 991; Plato, Rep. 7. 518; **κεκῆτο** Plato, Legg. 5. 731; **κεκλήο** Soph. Phil. 119; and see Curtius. Verb. p. 423.

l. 921. **ὦ παμπόνηρος**, 'Ha! the scoundrel!' Dionysus here addresses Aeschylus, who is 'stretching and fidgetting;' and he asks him why he does so. Euripides undertakes to answer, and says it is 'because I am confuting him.'

l. 924. **βόεια**, 'lumbering phrases.' Cp. **βούπαις**, **βουγάιος**, **βουφάγος**.

l. 925. **ὄφρ' ἔχοντα καὶ λόφους**, 'with stern brow and lofty crest.' **μορμωπά**, 'goblin-faced.'

l. 927. **οὐδὲ ἔν**. This hiatus occurs nowhere else in Aristophanes except in Plutus 37, 138, 1115, 1182. Porson, Praef. ad Hec. p. 132 would write **οὐδ' ἂν ἔν**.

**μή πρῆ**, addressed to Aeschylus, who cannot contain himself.

l. 928. **Σκαμάνδρους**. Aeschylus delighted in the pomp and circumstance of war: his plays recall the stirring scenes of the Iliad; as e.g. the fight of Achilles with the furious Scamander, **οὐδὲ Σκάμανδρος ἔλγηε τὸ ὄν μένος, ἀλλ' ἔτι μᾶλλον | χῶετο Πηλείωνι, κόρυσσε δὲ κύμα βόοιο** Il. 21. 305; or the varying fortunes of the fight at the Trench, **πολλὰ δὲ τεύχεα καλὰ πέσον περὶ τ' ἀμφὶ τε τάφρον | φευγόντων Δαναῶν, πολέμου δ' οὐ γίγνεται ἔρωή** Il. 17. 760. The 'griffin-eagles,' 'horse-cocks,' and 'goat-stags,' are such fantastic monsters as may be seen on Persian or Assyrian tapestry (**παραπετάσματα**), and illustrate the Oriental influence noticeable in the plays of Aeschylus. Cp. the winged car of the Oceanides, P. V. 135; the **τετρασκελὴς οἰωνός** of Oceanus. ib. 395; the fire-breathing Typhon on the shield of Hippomedon, S. c. T. 492; or the **Σφίγξ ὠμόσπιτος** on that of Parthenopaeus, ib. 541.

l. 929. **ἱππόκρημνα**, 'high-beetling phrases;' a sort of parody on



the Aeschylean ὑψηλόκρημος P. V. 5. Cp. κρημνοποιός as an epithet of Aeschylus, Nub. 1367.

l. 931. νυκτός. The jest lies in the parody of two lines from the Hippolytus (395), where Phaedra says, ἤδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ | θνητῶν ἐφρόντισ' ἢ διέφθαρται βίος. Dionysus spent his vigil on a far more unfruitful subject of research. ἐν μακρῷ χρόνῳ generally, as Soph. O. C. 88. Phil. 235, means 'after a long time.' Possibly the meaning here, as in the quotation, is 'in the weary hours of night.' The ξοῦθος ἱππαλεκτρῶν (with v. l. ἱππαλέκτωρ, as ἀλέκτωρ and ἀλεκτρῶν Nub. 666) is supposed to have actually appeared in the play of the Μυρμιδόνες. See Pax 1177; Av. 800.

l. 933. σημεῖον, 'the device;' commonly painted at the stern of the vessel, as Eur. I. A. 239 χρυσέαις δ' εἰκόσιν | κατ' ἄκρα Νηρῆδες ἔστασαν θεαὶ | πρύμναις σῆμ' Ἀχιλλείου στρατοῦ. The Boeotian ships at Aulis were σημείοισιν ἐστολισμέναι | τοῖς δὲ Κάδμος ἦν χρύσειον δράκοντ' ἔχων | ἀμφὶ ναῶν κόρυμβα ib. 255. If Dionysus mistook the ἱππαλεκτρῶν for a likeness of Eryxis, it must be that Eryxis was a man of superhuman ugliness, with a beak like a bird.

l. 935. εἴτα has the force of rejecting the excuses which Aeschylus offers for his ἱππαλεκτρῶν—'still, was it right to introduce a cock at all (καί) in tragedies?'

l. 940. οἰδοῦσαν. The language is more or less medical; as though Tragedy, when Euripides took it in hand, was suffering from plethora. ἐπαχθῶν, 'cumbrous.'

l. 941. ἴσχυανα, the regular word for 'reducing' swellings, and the like. Cp. Aesch. P. V. 380 καὶ μὴ σφριγῶντα θυμὸν ἰσχυαίνῃ βίᾳ.

l. 942. ἐπυλλίοις, 'verselets;' the regular stock-in-trade of Euripides, see Ach. 898; Pax 532. But as one naturally expects here the name of some drug in his prescription, it is not unlikely that ἐπυλλίοις is a surprise for ἐρπυλλίοις, 'wild thyme.' It is impossible to give the double meaning of περιπάτοις in an English translation. From the doctor's point of view, it means 'constitutionals;' from the teacher's point, 'philosophical disquisitions.' Perhaps a play on 'excursions' and 'excursuses' might suggest the double thought.

τεύτλια, 'beetroot' is credited with cooling properties, πάντα σκληρὰ καὶ οἰδαίνοντα πάθῃ θεραπεύει.

l. 943. διδούς, still a medical term, 'administering decoction of chatter, straining it off from books.' Here Euripides is made to confess that his characters often speak the common-places of the text books of rhetoric and philosophy. Mitchell illustrates this by the moralising of Andromache (Troad. 631 foll.); the lecture on competition by Eteocles (Phoen. 500 foll.); on ambition by Andromache (Andr. 319 foll.); on morality by Phaedra (Hipp. 380 foll.).

1. 944. εἴτ' ἀνέτρεφον. 'next I proceeded to feed it up' (after the 'reducing') 'with monodies, throwing in an infusion of Cephisophon.' This man was a slave of Euripides, and intimate in his household. He was suspected of helping his master in his poetical compositions. See on inf. 1408, 1452. The hemistich Κηφισοφῶντα μίγνυς is ingeniously assigned by Leutsch to Dionysus.

1. 946. οὐκ ἐλήρουν ὃ τι τύχοιμ', 'I did not prate on any chance topic; nor by plunging headlong into the story did I create confusion.' The attempts of the prologist (οὔξιων) to give the 'family history' (τὸ γένος) of the play may be examined in the prologues to the Suppl., Ion, Helena, Herc. Fur., Bacch., Hec., Phoeniss., Electr., Orest., I. T.

1. 947. τὸ σαυτοῦ, sc. γένος, 'your own family-history:' alluding to the low extraction of Euripides.

1. 948. ἀπὸ τῶν πρώτων ἐπὼν οὐδὲν παρήκ' ἄν, 'from the speaking of the very first verses onward I suffered' (customary aor. with ἄν sup. 911) 'no shirking of work.' For the neut. cp. Eur. Bacch. 262 οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.

1. 952. δημοκρατικόν, 'on democratic principles,' as exhibiting that complete παρρησία that was supposed to be the privilege of the Athenian adult citizen; but which Euripides extends to the unprivileged.

τοῦτο μὲν ἔασον, 'come, drop that!' sc. the allusion to 'democratic principles,' 'for you have got but a ticklish footing upon that ground;' or, 'you have got no disquisition that runs well upon that.' Again we have the double meaning of περίπατος, as in sup. 242. Euripides was supposed to have coquetted with the oligarchical faction; and, anyhow, his visit to the court of Archelaus was of bad precedent for a 'Liberal,' if, as Sophocles says, ὅστις δὲ πρὸς τύραννον ἐμπορεύεται | κείνου 'στι δοῦλος, κὰν ἐλεύθερος μόλῃ.

1. 954. τουτουσί. 'the audience yonder.' There is something quite Socratic about the professions of Euripides.

1. 956. ἐσβολάς, 'the introduction' (καινὰς ἐσβολὰς ὁρῶ λόγων Eur. Suppl. 92) 'of subtle rules, and triangulations of verses.'

1. 957. ἐρᾶν, 'to be in love,' seems to come in most awkwardly in this list; nor does it help much to join στρέφειν ἐρᾶν or στροφῶν ἐρᾶν, 'to have a passion for twisting.' It is best, perhaps, to accept ἐρᾶν as an intentional surprise, referring to such dramas as the Hippolytus and Aeolus.

1. 958. κάχ' (κακὰ) ὑποτοπεῖσθαι. The suspicious temper of the Athenians in Aristophanes' day is amusingly described in Thesm. 395 foll.

1. 959. οἰκεῖα, 'domestic,' 'homely,' in which the spectators would be able to catch him tripping, if he was wrong in any details. And this was more wholesome for them, he says, than 'to be driven out of their senses' by bombastic words.

1. 963. **Κύκνους**. The fight between Achilles and Cycnus, son of Poseidon, might well startle the audience; ending as it did with the transformation of the vanquished hero—'victum spoliare parabat: | arma relictā videt, corpus deus aequoris albam | contulit in volucrum, cuius modo nomen habebat' Ov. Met. 12. 143. Memnon, 'Lord of the team with tinkling trappings,' was the subject of two plays of Aeschylus, the *Μέμνων* and the *Ψυχόστασία* (weighing of souls).

1. 965. *Phormisius* is described (in Eccl. 97) as a thick-bearded, formidable-looking man; one of the Athenian demagogues, and a sort of 'Black Mousquetaire.' *Μεγακτεῦς* is called *ὁ Μανῆς* (the name of a slave); or *ὁ Μάγνης* (the Magnesian). But Fritzsche quotes from Pollux, to the effect that *μανῆς* or *μάγνης* is a cant term for a bad throw at dice; so that his name may have the same connotation as Thackeray's 'Mr. Deuceace;' or if *Μάγνης* be read, with the double meaning of a Magnesian stranger, and an unlucky or dishonest, gamester, we might adopt sporting parlance, and call him the 'Welsher.' These men he designates, with true *ῥήμαθ' ἱπποκρημνα*, as 'moustachioed heroes of bugle and lance,' and 'grinning brigands of the pine-tree springe.' This alludes to a torture invented by the bandit Sinnis, 'Qui poterat curvare trabes, et agebat ab alto | ad terram late sparsuras corpora pinus' Ov. Met. 7. 441. The bent tree flew back when released and tore the victim in two. *Cleitophon*, son of Aristonymus, was a companion of Plato. He had the reputation of being a lazy idler, but he professed himself an admirer of Socrates. The 'smart Theramenes' appears again as the lucky trimmer (see on sup. 540), with that happy instinct of self-preservation that 'if he gets into troubles, and stands close at hand to them, he manages to throw himself clear of the danger.' This translation attempts to keep the double meaning of *πέπτωκεν*, which means not only 'he tumbles clear of the trouble;' but 'his throw is a lucky one,' as in the phrase *ἀεὶ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι*. And this metaphor seems to be continued in *οὐ Χίος ἀλλὰ Κεῖος*, for *Χίος* is the lowest throw of the dice, like the *κύων*, and *Κῶος*, like Lat. Venus, the highest. But instead of writing *ἀλλὰ Κῶος*, which would make the whole phrase mean 'a man of no blanks, but all prizes,' Aristophanes alters *Κῶος* into *Κεῖος*, by way of surprise, because Ceos was the native place of Theramenes. That 'Chian' means a man of ill, and 'Cean' a man of good repute, as the Schol. states, has not much point. But, indeed, the whole passage is unsatisfactory. What can *πλησίον παραστῇ* mean? Velsen would read *ἤν κακοῖς τις περιπέσῃ*, 'if anybody gets into trouble, and Theramenes chance to be standing by:' but this is pure conjecture. It is just possible that there is some bitter allusion in *πλησίον* to the fact that Theramenes was 'as near as any one else,' to the struggling sailors at Arginusae; though he did not help

them, yet he saved himself. Possibly there may be an allusion to *παροστάτης*. Cp. Falstaff's words, 'Call you that backing of your friend?' If we might take *καί* disjunctively = *ἤ*, it would be simpler to render, 'gets into trouble,' or 'finds himself very near it.'

l. 971. *τοιαῦτα μίντοῦγώ* (*μίντοι ἐγώ*), 'such sort of wisdom' (*τοιαῦτα φρονεῖν*) 'I introduced into these spectators.'

l. 978. *κάνασκοπεῖν*, 'and to investigate—how goes this? where am I to find that? who has taken this?' *ἔλαβε* violates the metre; and it is tempting, with Velsen, to reject l. 979, which looks like the addition of some one who did not see the point. We do not want the details of household life introduced here. All that Euripides would say, is that he boasts to have given the Athenians an enquiring mind. It is Dionysus who maliciously extends the *οἶκον οἰκεῖν* to the petty squabbles of masters and slaves.

l. 981. *εἰσιών*, 'as he comes indoors.'

l. 986. *τέθνηκέ μοι*, 'last year's pot has vanished from my sight.' *τέθνηκε* is jestingly used to invest the fate of an old pot with a deep human interest.

l. 989. *τέως*, 'up till then,' i.e. till Euripides took them in hand.

l. 990. *μαμμάκνιοι*, said to be from *μάμμα* and *κεύθω*, said of one who hides himself in his mother's lap, = 'milk-sop.' According to Eustath. *μελιτίδης* is a sort of Simple Simon. Its connection with *μέλι* may be illustrated by the word *βλιττομάμματος* Nub. 1001. With *κεχηγνότες* we may compare the name given to Athens in Eq. 1263 *ἡ Κεχηγναίων πόλις*.

l. 992. *τάδε μὲν*. The *Μυρμιδόνες* of Aeschylus began with the words *τάδε μὲν λέυσσεις, φαίδιμ' Ἀχιλλεῦ | δοριλυμάντους Δαναῶν μόχθους | οὗς . . εἶσω κλισίας*, spoken by the Chorus of Myrmidons to Achilles when imploring his aid. The choric song ll. 992-1004 is apparently antistrophic to ll. 895-904. The uncertainty of the reading in ll. 896, 897 (see notes) affects ll. 993, 994. Kock and Meineke mark a lacuna after *ὅπως*.

l. 994. *μή σ' ὁ θυμός*, 'lest your passion sweep you away, and carry you *beyond the olives*,' i.e. off the course. At the end of the race course, where the turn was made, a clump of olives was planted; so that to get 'beyond the olives' was to be out of the race altogether.

l. 999. *ἀλλὰ συστείλας*, 'but after taking in a reef, and reducing your sails to a mere edge, see that you speed on faster and faster, and be on the look out, while you have yet the gale smooth and steady.'

l. 1001. *ἄξεις* (*ἀΐσσω*) is the simplest correction of the MS. reading *ἄξεις*. Other suggestions are *εἴξεις*, or *ἔξει* (*ἔξειμι*), both giving the idea of getting away from the storm.

l. 1004. *πυργώσας*, cp. the phrase 'building up the lofty rhyme.' So Aristoph. writing (Pax 749) of the wise poet (meaning himself) says

ἔποίησε τέχνην μεγάλην ἡμῖν ἀπύργωσ' οἰκοδομήσας | ἔπεσι μεγάλοις καὶ  
διανοίαις.

1. 1005. κοσμήσας τραγικὸν λῆρον. There are two ways of taking this: either to follow the Scholl. and say that λῆρον is put, παρ' ὑπόνοιαν for τέχνην—a piece of good natured 'chaff' from the Chorus of a comic poet, who was pleased to call the composition of the rival style 'tragic trumpery:' or, less likely, we must take λῆρον as representing the silliness of the tragic stage before Aeschylus took in hand to adorn it: *lateritiam invenit, marmoream reliquit*.

τὸν κρουνὸν ἀφίει, as we might say, 'pull up the sluices;' a strange shift of metaphor after the picture of the reefing of the sails.

1. 1006. τῇ συντυχίᾳ, 'this occurrence.'

1. 1012. τεθνάναι. This is a fine touch of humour in the mouth of the dead.

1. 1014. τετραπήχεις, 'six feet high.' Cp. Vesp. 553. διαδρασιπολίτας, 'citizen-shirks,' who disown all responsibilities, whether military or political; so διαδεδρακότες Ach. 601. Transl. 'malingerers.'

1. 1015. κοβάλους. The Κύβαλοι, whom the Sausage-seller (Eq. 635) invokes, along with the spirits of humbug and boobyism, are 'mischievous goblins,' 'imps' (like Cobolds and Pucks), belonging originally to the mixed retinue that accompanied Dionysus. Cp. κοβαλικεύεσθαι (Eq. 270); κοβαλικεύματα (ib. 332), and κύβαλα (ib. 417). Here it means 'arch-buffoons,' or 'rogues.'

1. 1017. ἑπταβοείους, 'seven-hides-thick.' Properly the epithet of the shield of Ajax. Il. 7. 220; Soph. Aj. 576.

1. 1018. χωρεῖ, 'advances,' 'spreads.' See Nub. 916.

κρανοποιῶν αὐ μ' ἐπιτρίψει, 'he'll be the death of me, hammering away at his helmets.' The word is intended to have the ambiguous meaning of 'manufacturing helmets,' and 'introducing warlike gear' in his dramas.

1. 1020. μὴ . . χαλέπαινε, 'don't show your spite by obstinate reserve.'

1. 1021. Ἐπτ' ἐπὶ Θήβας. The subject of the play is the contest of Polyneices and his confederate heroes against his brother Eteocles and the Thebans. It concludes with the fatal duel between the brothers, and the proclamation of the herald against the burial of Polyneices. The Seven against Thebes formed the 3rd play in a Trilogy: the 1st and 2nd being the 'Laius' and 'Oedipus.' It won the 1st prize.

1. 1023. πεποιήκας, 'hast represented' the Thebans of mythic days, as braver than the Argives: and, by implication, the Thebans of contemporary times, as braver than the Athenians, with whom they were always at enmity. Probably also Dionysus insinuates that Aeschylus has actually 'made' (ποιεῖν) the Thebans all the braver, and therefore all the more dangerous enemies to Athens.



l. 1025. αὐτ' (αὐτά), sc. τὰ πολεμικά. ἐπὶ τοῦτ', sc. ἐπὶ τὸ ἄσκειν.

l. 1026. διδάξας (cp. διδάσκειν χορόν), 'by having put the "Persians" on the stage.' μετὰ τοῦτ' introduces a difficulty: the date of the representation of the 'Persians' at Athens is 472 B.C. After this Aeschylus went to the court of Hiero, about 471, and there reproduced the play; though with what amount of alterations it remains a disputed point. Aeschylus was in Athens again in 468; and the 'Seven' was probably produced in the following year (467). If we seek to reconcile the dates with the statement in the present passage, we must either be content, with Mitchell, to render μετὰ τοῦτ', 'besides;' or we must believe that the date assigned by the Didascalía to the representation of the 'Seven' refers to a later reproduction of the play. The subject of the 'Persians' was the battle of Salamis, and the flight of Xerxes.

l. 1028. ἐχάρην γοῦν ἥνικ' ἤκουσα περὶ Δ. This, the reading of the MSS., is faulty in metre, and untrue in fact: for no news is brought in the 'Persians' of the death of Darius. It had taken place long before; and in the play only his ghost appears, and foretells the further victory at Plataea. Perhaps however it is not too much to charge the stupidity of Dionysus with the strange muddle, and the important announcement of stale news—like our saying, 'Queen Anne's dead!' Various emendations have been proposed, as ἥνικ' ἀπηγγέλθη, which restores the metre, and may, *perhaps*, be construed, 'when the news was brought of the appearance of the shade of Darius.' But in the Persae (754, 966 the chorus break into lamentation not at any announcement by *Darius*, but when Xerxes bewails the disaster of Salamis. There is therefore much to be said for Prof. Tyrrell's ingenious conjecture (Class. Rev. i. 130), ἐχάρην γοῦν ἥνικ' ἐκώκυσας, παῖ Δαρείου τεθνεώτος. Cp. of Xerxes, Pers. 468, κἀνακωκύσας λιγύ. This is, at any rate, more metrical than Fritzsche's ἐχάρην γοῦν τῇ νίκη ἀκούσας παρὰ Δ. τ. It may be said that in our edition of the Persians the Chorus does not say ἱανοῖ (unless we accept Blomfield's emendation in Pers. 664): but Dionysus is merely summing up the long κύμμος of lamentation by the Chorus in true Oriental style. Or ἱανοῖ may be a silly invention of Dionysus (like the mock word ἱαοναῦ Ach. 104) for the true Persian ἰά (Pers. 116).

l. 1030. Join ταῦτα ἄνδρας ἄσκειν, 'our poets ought to train our men in these things.' So ἄσκειν in Plut. 47 ἄσκειν τὸν υἱὸν τὸν ἐπιχώριον τρόπον. Conjectures are λάσκειν and φάσκειν.

l. 1032. Ὀρφεύς. It is now impossible to detach the real Orpheus, the Thracian bard, from the marvellous stories that grew round his name, and from the spurious 'Orphic hymns' that were attributed to him in later time, and which were constantly extended and interpolated. Müller thinks that Orpheus is really connected with the cult of the Chthonian Dionysus (*Ζαγρεύς*); and that the foundation of this worship,



and the composition of hymns for the initiations connected with it, were the real functions of this poet. Similarly *Μουσαῖος* was a sort of eponymous representative of the hymns connected with the Eleusinian Mysteries.

φόνων τ' ἀπέχεσθαι, 'to abstain from blood;' for the prohibition was not only against 'murder,' but against the slaying of animals for food. Cp. Hippol. 953 ἤδη νυν αὖχει, καὶ δι' ἀψύχου βορᾶς | σίτοις καπήλευ', 'Ορφέα τ' ἀνακτ' ἔχων | βάκχευε.

1. 1035. ἀπὸ τοῦ, 'unde.'

1. 1036. Παντακλέα. This awkward functionary, while taking part in a procession (ἐπεμπε, πομπή), instead of arranging the crest in the helmet before putting it on, placed the helmet on his head first, and tried to fix the crest afterwards. But as the λόφος dropped through a hole in the helmet and was fastened inside by a nut, or (rather) a string or strap, it was impossible to fix it when once the helmet had been put on.

1. 1039. ἄλλους, sc. ἐδίδαξεν Ὀμηρος.

Λάμαχος ἦρως. Aristophanes is here true to his principle. Just as he would not attack Cleon, when he was dead (Nub. 550; Pax 148 foll.); so here he takes a generous view of the soldierly qualities of Lamachus, now that he had died a hero's death in the Sicilian expedition; though he lashed him unsparingly in life, as in the *Acharn.* and *Pax*.

1. 1040. ἀπομαξαμένη (μάττω), 'taking the print;' more common with ἐκμάττω. Cp. Thesm. 514 λέων, λέων σοι γέγονεν, αὐτέκμαγμά σου, 'your very image.' For Aeschylus' acknowledgment of his debt to Homer cp. Athen. 8. 438 E ὅς καὶ αὐτοῦ τραγῳδίας τεράχη εἶναι ἔλεγε τῶν Ὀμήρου μεγάλων δείπνων.

1. 1042. ἀντ-ἐκ-τείνειν, probably carrying out the same metaphor from soft and ductile material, 'to shape himself to these models.'

1. 1043. Φαίδρας. The Phaedra, in the *Ἰππόλυτος* στεφανηφόρος which has come down to us, is an unfortunate rather than a guilty woman: a victim rather than a votary of Aphrodite. But Euripides had brought out an earlier play called *Ἰππόλυτος καλυπτόμενος*, in which the reckless passion of Phaedra, and the sophistical excuses she made for her immodesty, were too strong for his Athenian audience. The author of the *Vita Euripidis* speaks of it as a drama ἐν ᾧ τὴν ἀναισχυντίαν ἐθριάμβευε τῶν γυναικῶν.

Σθενέβοια (named Anticleia in Hom. Il. 6. 150 foll.), is the Potiphar's wife of classical story. Proetus, king of Argos, is the Potiphar, and Bellerophon the Joseph. Euripides wrote one play called Bellerophon, and another called Stheneboea.

1. 1044. ἐρῶσαν. Although the plot of the *Agamemnon* turns upon

the guilty passion between Clytaemnestra and Aegisthus, yet that passion is never paraded in the play; though it would have given an opening for many a powerful passage. The connection of Agamemnon with Cassandra may be called immoral; but she, at any rate, shows no fervid love for her lord and master.

l. 1045. Ἀφροδίτης οὐδέν σοι, as Kock neatly says, Euripides means to say that Aeschylus is a *homo invenustus*.

l. 1046. πολλή πολλοῦ (as in Eq. 822; Nub. 915) πικαθήτο, 'in violence she laid violent siege to you and yours, and so she laid you low, your very ownself.' Notice the tmesis in κατ' οὖν ἔβαλε, which is quite a Herodotean usage, as in κατ' οὖν ἔδησεν 2. 122; κατ' ὧν ἐκάλυψε ib. 47. This may be supposed to refer to the infidelities of the two wives whom Euripides married; one of whom he is said to have detected carrying on an intrigue with his actor (or slave) Cephisophon.

l. 1047. τοῦτό γέ τοι δῆ, 'that's one for you.'

l. 1048. ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, 'the passions which you represented in the case of other men's wives—by the same have you yourself got punished;' i.e. you, who have filled your plays with stories of adulteresses, have found an adulteress in your own wife.

l. 1051. αἰσχυνθείσας. Aeschylus ventures to speak of Athenian ladies as committing suicide, because they 'have been put to shame in consequence of those Bellerophons of yours;' i.e. the contrast of Anticleia's lust with Bellerophon's chastity has cast an unendurable reproach upon the whole female sex. So Agamemnon says of Clytaemnestra (Od. 11. 432) ἥ δ' ἔξοχα λυγρὰ ἰδυῖα | οἳ τε κατ' αἰσχος ἔχευε καὶ ἐσομένηνσιν ὑπίσσω | θηλυτέρησι γυναιξί, καὶ ἥ κ' εὐεργὸς ἔησι. Weil thinks that the allusion rather is to actual seduction of Athenian ladies by the young gallants reared in the morality which Euripides represents.

l. 1052. πότερον δ' οὐκ ὄντα, 'was it that I composed this story, all unreal, about Phaedra?' He defends himself on the ground that he did but reproduce the story in its traditional form, and did not invent. The answer to which is that a tale may be only too true, and had better be left untold. See Aristot. Poet. 20 Σοφοκλῆς ἔφη αὐτὸς μὲν οἷους δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι εἰσί.

l. 1054. παράγειν, 'to bring it forward' on the stage.

l. 1056. Λυκαβηττοῦς. Mount Lycabettus in Attica, and Mount Parnassus near Delphi, serve here as *types* of lofty mountains, representing the ῥήμαθ' ἱππώκρημα of Aeschylus. For Παρνασσῶν Bentley and Porson read Παρνήθων, sc. Mount Parnes in Attica. The names are often confused in MSS.

l. 1058. ἀνθρωπείως, the poet ought to use language 'down to human level.'

1. 1059. ἴσα τὰ ῥήματα, 'the phrases that express them ought to be on the same scale.'

1. 1060. καῶλως. See on sup. 80.

1. 1061. ἡμῶν, the common brachylogical idiom in comparisons = τῶν ἡμετέρων. Compare II. 17. 51 κύμαι Χαρίτεσσιν ὅμοιαι = κύμαι Χαρίτων.

1. 1062. ἄμοῦ, sc. ἃ ἐμοῦ, 'which when I exhibited (sup. 1032) quite properly you completely spoiled.' Aeschylus was the *fallae repertor honestae* (Hor. A. P. 278), while the stage dresses that Euripides delighted to use were rags (see sup. 840).

1. 1064. The order of the words is τί οὖν ἐβλαψα δράσας τοῦτο;

1. 1065. τρηραρχεῖν. The duty of equipping a ship for the Athenian navy was one of the special services (λειτουργίαι) required of citizens who had a certain property qualification. Sometimes the service was performed on the most liberal and magnificent scale: sometimes it was shirked, on the excuse of poverty, by those who could well afford it. That the tax did sometimes press unfairly may be inferred from the permission granted to appeal to the people in cases of extreme hardship. Here, of course, the complaint of Aeschylus that such unpatriotic shirking was the natural lesson taught by the weeping heroes of Euripides, is not serious. πλουτῶν (πλουτέω), 'though rich.'

1. 1066. περιιλάμενος (aorist of περιεἶλω, -ειλέω, or -ίλλω) is Cobet's correction for the περιειλλόμενος or -ιλλόμενος of the MSS.

1. 1067. χιτῶνα οὐλῶν ἐρίων, like the οὔλαι χλαῖναι of Od. 4. 50.

1. 1068. ἀνέκυψεν, 'pops up at the fish-stall.' After suing *in forma fauferis*, and being excused from service, he next appears buying delicacies in the fish-market. With τοὺς ἰχθύς Vesp. 789 cp. τὰ ἀλφίτα, οἱ λύχνοι, αἱ μύρρινοι Lysis. 557.

1. 1071. τοὺς παράλους, 'the crew of the Paralus,' or state galley. The Schol. here, speaking of the Πάραλοι, says ἄτιμοι δὲ οὗτοι ἦσαν, which looks as if they were in disgrace for some act of insubordination; perhaps for disobedience at Arginusae, where they refused, because of the storm, to attempt the rescue of the crews from the wrecks. The whole crew of the Paralus, both ἐρέται and ἐπιβάται, were (Thuc. 8. 73) freeborn Athenian citizens. They are described by Thucydides as devoted to the cause of the democracy and bitterly opposed to the oligarchical faction.

1. 1072. ἀνταγορεύειν. The teaching of Euripides, and of the Sophists generally (see Nub. passim), was to encourage the rising generation to rebel against authority.

1. 1073. ῥυππαπαῖ, 'pull away,' as in Vesp. 909. The patriotic horses who man the vessels, as told in Eq. 602, modify this cry into ἱππαπαῖ.

1. 1077. νῦν δ' ἀντιλέγει, 'but nowadays (the oarsman) gainsays his orders, and, refusing to row any longer, he sails about hither and thither.' Probably a contrast is intended between ἐλαύνειν and πλεῖν. The crew will not labour at the oar, but *sail* about at their ease: like the distinction in Od. 11. 640 πρῶτα μὲν εἰρεσίη, μετέπειτα δὲ κάλλιμος οὔρος.

1. 1079. προαγωγός. Phaedra's nurse in the Hippolytus was a προαγωγός or 'procuress,' in trying to bring Phaedra and Hippolytus together. Προαγωγοί were punishable with death by the Solonian laws. In the Thesm. 1172 foll., Aristophanes makes Euripides himself, in the character of an old woman, play the part of a προαγωγός.

1. 1080. τικτούσας ἐν τοῖς ἱεροῖς. In one of the plays of Euripides, Auge the priestess bears a child to Heracles in the temple of Athena, and then seeks to justify herself before the goddess. Cp. Thuc. 3. 114, where the prohibition was made after the purification and consecration of Delos, μήτε ἐναποθνήσκειν ἐν τῇ νήσῳ μήτε ἐντίκτειν.

1. 1081. ἀδελφοῖς, as Canace with Macareus. See sup. 850, inf. 1485.

1. 1082. τὸ ζῆν. Cp. Plato, Gorg. 492 E, where Socrates says, οὐ γάρ τοι θανατοῖμι' ἂν εἰ Εὐριπίδης ἀληθῆ ἐν τοῖσδε λέγει, λέγων' τίς δ' οἶδεν εἰ τὸ ζῆν μὲν ἐστι κατθανεῖν, τὸ κατθανεῖν δὲ ζῆν. This is from the Polyidus. The dogma appears in a similar form in the Phrixus of Euripides.

1. 1084. ὑπογραμματέων (see inf. 1506), so written since Hermann, instead of the vulg. ὑπὸ γραμματέων. The reference is obscure. Athens seems to have been overrun by a swarm of these underclerks; to the lowest and commonest grade of which Demosthenes assigns Aeschines when (Dem. de Cor. 269) he calls him ὄλεθρος γραμματέως. Cp. also Fals. Leg. 371 πανοῦργος οὗτος καὶ θεοῖς ἐχθρὸς καὶ γραμματέως. Perhaps, however, γραμματέως here has the meaning of a 'scribbler,' dabbling in philosophy, &c.

1. 1085. δημοσιθήκων, 'playing their monkey tricks on the populace.' The πίθηκος is the type of low cunning; cp. Acharn. 907, where the συκοφάντης is described as ἄπερ πίθακον ἀλιτρίας πολλὰς πλέων.

1. 1087. λαμπάδα, 'the torch.' It was no easy matter to run in the torch-race, which required both speed and caution, to reach the goal first and keep the torch alight.

1. 1089. ἀφηνάηνθη, (ἀφαναίνω), 'I was spent (lit. 'dried up') with laughter.' Perhaps with allusion to laughing oneself dry, and finding excuse for a drink, as δίψῃ ἀφανανθήσομαι Eccl. 146. The 'pursy, pasty-faced little man' was struggling along, bent nearly double (κύψας) with his exertions, 'distanced as he was by all the other runners, and making a terrible to-do (δεινὰ ποιών Nub. 388) about it.' He has to

'run the gauntlet' through the 'men of Cerameicus' (οἱ Κεραμῆς from Κεραμεύς), who deal him many a slap as he passes.

1. 1094. ἐν ταῖς πύλαις, sc. αἱ Κεραμικαὶ πύλαι, so called as forming the communication between the inner and outer Cerameicus. These 'gates' were also called Δίπυλον.

1. 1096. ταῖσι πλατείαις, sc. χερσίν, 'with the flat of the hand.' These αλαφαί gave rise to the proverb Κεραμικαὶ πληγαί.

1. 1099. φυσῶν. This is explained of 'wilfully blowing out' his torch, and running away. Cp. Theophrast. Ign. ὁ μὲν λύχνος ἀποσβέννυται φυσώμενος.

1. 1100. ἄδρός, 'in full strength.'

1. 1101. τείνη βιαίως. Aeschylus 'presses on vigorously' (cp. τείνειν πολέμοιο τέλος Il. 20. 101), and Euripides 'has the power to wheel round on his pursuer' (cp. Eq. 244 ἀλλ' ἀμύνου κάπαναστρέφου πάλιν) and attack him smartly.' Plutarch uses the word similarly (Flamin. 81), ἐπερείδειν τὴν φάλαγγά τινι, 'to bring the whole weight of the phalanx to bear on him.'

1. 1103. μὴ 'ν ταύτῳ καθήσθον. Cp. Thuc. 5. 7 Κλέων τῶν στρατιωτῶν ἀχθομένων τῇ ἔδρᾳ, καὶ οὐ βουλόμενος αὐτοὺς διὰ τὸ ἐν τῷ αὐτῷ καθήσθαι ('keeping to one spot') βαρύνεσθαι, ἀναλαβὼν ἦγεν. This recommendation to activity and change of ground in the wordy warfare is like the advice given by Socrates to Strepsiades (Nub. 703), ταχέως δ' ὅταν εἰς ἄπορον πέσης ἐπ' ἄλλο πῆδα νύημα φρενός.

1. 1104. εἰσβολαί, see on sup. 956. The word has a sort of double meaning here; both 'openings' or 'beginnings' and also 'assaults.'

1. 1106. ἔπιτον (ἐπείμι), 'attack.' ἀναδέρσθον, lit. 'strip off the skin;' i.e. 'lay bare,' 'expose.' So Brunck for the MS. reading ἀναδέρετον. Bergk would read ἀνὰ δ' ἔρεσθον, in tmesis, meaning 'question,' 'examine' each other.

1. 1108. κάποκινδυνεύετον, 'and have the hardihood.'

1. 1110. ὥς τὰ λεπτὰ μὴ γινῶναι, 'so as not to understand those subtleties, as you utter them.' λεγόντων, gen. abs.

1. 1113. ἐστρατευμένοι γάρ εἰσι, 'for they have seen a great deal of service.' This may mean merely that foreign wars have extended their knowledge of the world; or, generally, that they are well practised in every kind of conflict, political, philosophical, literary, or social; which suits better with the following words.

1. 1114. βιβλίον. Euripides is himself one of those named by Athenaeus as having had a large βιβλίον κτήσις (cp. inf. 1409).

1. 1116. παρηκόνηται (ἀκονάω). The native wits of the Athenians, already sharp enough, 'have been whetted' to a still keener edge. Cp. Xen. Cyr. 6. 2. 33 ὁ λόγῃν ἀκονῶν ἐκείνος καὶ τὴν ψυχὴν τι παρακονᾷ.

1. 1118. θεατῶν γ' οὐνεχ', 'as far as the spectators go.' They are



clever enough: don't be afraid your contest will be above their heads.

l. 1119. καὶ μὲν, 'well, then.' σου. Here Euripides turns to Aeschylus. In the next line he accosts Dionysus, and speaks *of* Aeschylus (αὐτοῦ). This transition is very violent; and it might be better to read σοι, referring it to the leader of the Chorus, and making it an answer to the foregoing request.

l. 1122. ἀσαφής. Meineke needlessly rejects the line. What Euripides means to say is that the Prologue, as used by Aeschylus, does not put the spectators in possession of the plot of the play, nor make the mutual relation of the *dramatis personae* clear. It must be observed, however, that when Euripides actually comes to the βάσανος, his criticisms are purely verbal, and do not deal with the matter.

l. 1124. Ὀρεστεία. If this word includes the whole Trilogy, it might be better to read πρῶτον δὲ μοί τιν' ἐξ Ὅ. λέγε. Dr. Verrall takes Ὀρεστεία to be the title used by Aristophanes and his contemporaries for the Choëphoroe, from which the quotations are taken.

l. 1126 Ἑρμῇ χθόνιε. The opening scene of the Choëphori represents Orestes, on his return from exile to avenge the murder of his father, invoking the aid of the Chthonian Hermes, with the words πατρῷ ἐποπτεύων κράτη. But what is signified by κράτη? to whom does πατρῷα refer? what is the meaning of ἐποπτεύων? This ambiguity is an exhibition of the ἀσάφεια of which Euripides complains. Orestes seems to say, 'thou that keepest watch over the powers assigned thee by thy father,' sc. Ζεὺς σωτήρ, which points the appeal conveyed in the words σωτήρ γενοῦ μοι. Or the words (perhaps directly addressed to a statue of Hermes) may be interpreted, 'thou that watchest over my father's sovereignty;' a fitting address from one who has come to regain his πατρῷα κράτη. Euripides chooses to interpret the expression, 'thou that dost regard the violence done to my father' (so νίκη καὶ κράτη Aesch. Suppl. 951). The passage is fairly open to the charge of obscurity.

l. 1130. ἀλλ' οὐδὲ πάντα, 'well, but these verses altogether are not more than three;' and so hardly offering room for 'more than twelve faults.'

l. 1133. πρὸς τρισὶν ἱαμβείοισι. Perhaps Dionysus gives friendly advice to Aeschylus to quote no more; or else 'you'll find something else scored against you besides these three iambs,' which have already been credited with so many mistakes. The more you quote, the more errors will be proved against you. προσοφείλειν is the regular term in the courts for incurring a fine in addition to the loss of the thing in dispute. 'You'll not only lose your three lines, but you will be fined as well.' The conversation between Aeschylus and Dionysus must be



taken as a sort of by-play; for the words of Euripides run on, unheeding the interruption, *εἰκοσὶν γ' ἁμαρτίας, εὐθὺς γὰρ . . ὅσον*. Bergk would transpose 1136—*Αἰσ.* *ὁρᾷς ὅτι ληρεῖς*; *Εὐρ.* *ἀλλ' ὀλίγον γέ μοι μέλει*—before 1132, in which case *παραινῶ σοι σιωπᾶν* will be a warning to Aeschylus not to interrupt; and the following words will be a threat that, if he does, he 'shall be sconced in some verses beyond the three already quoted, and so run the risk of having more holes picked in his diction.'

1. 1136. *ὁρᾷς ὅτι ληρεῖς*; No transposition, however, can settle with certainty the meaning of these words, and the answer to them. If Aeschylus speaks them to Dionysus they must mean, 'don't you see you are talking nonsense in bidding me to be silent?' And Dionysus answers, 'I don't care whether I am or not.' But it gives more point to make *ὁρᾷς ὅτι ληρεῖς* addressed to Euripides. 'Don't you see,' says Aeschylus, 'that you are talking nonsense, with your "dozen mistakes," and your "more than twenty," and your *οὐράνιον ὅσον*?' 'I don't care if I am,' Euripides retorts: an amusing confession that sense and nonsense are both the same to him.

1. 1140. *οὐκ ἄλλως λέγω*, 'I don't deny it,' 'I admit it.' So in *Hec.* 302.

1. 1144. *οὐ δῆτ' ἐκείνον*, 'Nay, 'twas not *that* Hermes (sc. *Ἑρμῆν δόλιον* implied in *δόλοισ* sup.) 'that he addressed; but it was the Helpful Hermes that he accosted as god of the subterranean world; and he made his meaning plain by saying that it is from his sire he holds the prerogative.' What the exact criticism of Euripides was going to be we shall never know, as Dionysus interrupts, with the ridiculous idea that such 'subterranean privileges so inherited' would make Hermes out to be a 'tomb-rifler' on the father's side. For *ἐκείνον*, the Rav. MS. has *ἐκείνος* = *Ὀρέστης*.

1. 1150. *πίνεις οἶνον*, i. e. 'the wine you drink is vapid stuff;' as we should say, 'it wants bouquet.' This means that the joke is coarse and flavourless.

1. 1151. *σὺ δ' ἐπιτήρει*, 'and do you, Euripides, be on the look out for the flaw.'

1. 1159. *μάκτραν . . κάρδοπον*, 'a kneading-trough,' and 'a trough to knead in.'

1. 1160. *οὐ δῆτα τοῦτό γ'*. It seems hardly Greek to say *οὐ δῆτα τοῦτό γε τὰ αὐτά ἐστι* = 'this assuredly is not the same,' as Kock gives it. It is simple enough if we take *ταῦτ'* as = *τὸ αὐτό*. Others would read *ταύτη 'στ'*.

1. 1161. With *ἄριστ' ἐπὼν ἔχον* 'most excellently phrased,' cp. *εὖ φρενῶν ἔχειν* Hippol. 462, &c. It conforms to the rules of *ὀρθοέπεια*. The participle perf. pass. *κατεστωμυλῆμεν* seems to have a further shade of

meaning than merely 'glib-tongued fellow;' there is the notion of his being 'debased with chattering.'

1. 1162. καθ' ὃ τι δῆ, 'in what sense you describe it so.'

1. 1163. ἐλθεῖν is the ordinary word that would be used of one 'who still has part and lot in his native land.' We say, 'he has arrived, without further incident,' beyond the fact of his having been absent. Or ἄλλης συμφορᾶς may be the 'calamity' of exile, ἄλλης being used with its frequent idiomatic force. But on returning from exile, a man both 'arrives' (ἔρχεται), and 'is restored' (κατέρχεται). Euripides thereupon introduces a new quibble to the effect that κατελθεῖν is only applicable to those who are legally restored by formal permission of the authorities (πιθῶν τοὺς κυρίου, who in this case would be Aegisthus and Clytaemnestra).

1. 1170. πέραινε, 'complete;' i. e. give another *whole* verse.

1. 1171. ἀνύσας, 'with despatch;' lit. 'having got your work done.' εἰς τὸ κακὸν ἀπόβλεπε is equivalent to ἐπιτήρει τὸ βλάβος sup. 1151.

1. 1173. αὐθις. Bake's emendation αὐ δὲ is good.

1. 1174. κλύειν ἀκοῦσαι. Aeschylus does not attempt to rebut the charge of tautology in these two words; though from his own phrase (P. V. 448), κλύοντες οὐκ ἤκουον, we might have expected him to say that there was more mental process in ἀκοῦειν. But cp. Agam. 1244. Here, however, the doubling of the words has just a touch of instinctive pathos; as in 'we have erred and strayed,' 'we have done amiss and dealt wickedly.' We may compare it with (inf. 1184) πρὶν φῦναι, πρὶν καὶ γεγονέναι, 'before his birth, yea before he came into being.'

1. 1176. οἷς, is commonly taken as the relative attracted into the case of τεθνηκόσιν, in place of the accusative, which would grammatically follow upon ἐξικνούμεθα. But there is no reason why it should not follow directly on λέγοντες, like τεθνηκόσιν ἔλεγε, sup. For the triple hail to the dead cp. Od. 9. 65 foll.; Virg. Aen. 6. 506.

1. 1178. στοιβήν, 'stuffing,' or 'padding.' Properly, leaves, straw, and the like, for packing brittle articles; like the φορυτός, in which the συκοφάντης is packed (Ach. 927).

1. 1179. ἔξω τοῦ λόγου, 'unconnected with the subject.'

1. 1180. The order of the words is οὐ γὰρ ἀλλὰ (sup. 58) ἀκουστέα μοί ἐστιν.

1. 1182. ἦν Οἰδίπους. Prologue to the *Antigone* of Euripides.

1. 1184. μὰ τὸν Δί'. The objections raised by Aeschylus are as sophistical and quibbling as those of Euripides. For the tautology in πρὶν φῦναι . . πρὶν καὶ γεγονέναι see on sup. 1174; and cp. Eur. Phoen. 1595 πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν, ἄγονον, &c. It is impossible to make the distinction between φῦναι and γεγονέναι of 'conceptum,' and 'natum esse.'

1. 1188. οὐ δῆτ', sc. ἐγένετο. It was not a case of 'becoming' wretched: he 'was' so from the first, and continued so.

1. 1190. ἐν ὄστράκῳ, 'in a crock.' The common practice of exposing children in a χύτρα (for which ὄστρακον is only a somewhat grotesque equivalent) is seen in such verbs as χυτρίζω, ἐγχυτρίζω, καταχυτρίζω.

1. 1192. ἤρρησεν ὡς Πόλυβον, 'he made his unlucky way to Polybus,' king of Corinth. ἔρρειν is common with this meaning of 'hastening somewhere, to one's own destruction;' cp. Eq. 4 εἰσήρρησεν εἰς τὴν οἰκίαν. So in Demosth. 560. 10 φθείρεσθαι πρὸς τοὺς πλουσίους.

1. 1195. εὐδαίμων ἄρ' ἦν. 'Well,' says Dionysus, 'if Oedipus could be called "happy" under such a complication of disasters: he would even have been happy if he had been colleague of poor General Erasinides.' Erasinides was one of the six στρατηγοί put to death after the battle of Arginusae. The attack really began with the fining and imprisonment of Erasinides on a charge of embezzlement; and this paved the way to the public prosecution of the Generals on the capital charge.

For ἦν with the force of ἦν ἂν cp. καὶ μάλιστα εἰκὸς ἦν ὑμᾶς προορᾶσθαι αὐτά (Thuc. 6. 78), and the regular construction of εἶδει ἐχρῆν, &c.

1. 1200. ἀπὸ ληκυθίου. Euripides had taunted Aeschylus with his obscurity and pomposity. Aeschylus retorts with the charge of monotony and common-place. The prologues which he criticises begin in the matter-of-fact style of children's stories—'once upon a time there was a man who'—next follows a participial clause, and then comes the fatal space for the finite verb, into which ληκυθιον ἀπώλεσεν fits, as if made for it. So much for the monotony. But the alternatives suggested (1203) for ληκυθιον, viz. κωδάριον and θυλάκιον, show that Aeschylus is thinking how Euripides dragged tragedy down to the humblest levels of everyday life; which is really the boast that Euripides himself makes (sup. 276), that he taught the people to look sharp after the management of their homes; or (as Dionysus parodies it) makes them cry out, in their petty economy, ποῦ 'στιν ἡ χύτρα; τίς τὴν κεφαλὴν ἀπεδῆδοκεν τῆς μαινίδος; This is the introduction of ληκυθιον, with a vengeance! The metrical monotony must not be over pressed, as ληκυθιον ἀπώλεσεν represents only the ordinary penthemimeral caesura. But the tribrach in the fourth place is no doubt intended to exhibit the fondness of Euripides for 'resolved feet;' as we may further gather from the startling appearance of θυλάκιον (the reading of all the MSS.) at the end of 1. 1203; forming a tribrach in the sixth place. The grammarians gave the name of ληκυθιον or μέτρον Εὐριπίδειον to catalectic trochaic dipodia [-υ, -υ, -υ, -]; why, it is hard to say.

1. 1201. ἀπὸ ληκυθίου, sc. διαφθερεῖς;

1. 1206. Αἴγυπτος, from the prologue to the *Archelaus*.

1. 1208. κατασχών, 'having touched at;' as ποδαπὸς δ' ὅδ' ἀνὴρ καὶ πόθεν κάτεσχε γῆν; Eur. Hel. 1206.

1. 1209. οὐ κλαύσεται; 'shall it not rue this?' This use of κλαίειν shows that Dionysus is quite in the dark about ληκύθιον, as he acknowledges.

1. 1211. Διόνυσος, from the *Hyrsiphyllē*. The third line in the original ended with παρθένους σὺν Δελφίσιιν.

1. 1212. ἐν πεύκαισι, 'in the midst of his pine-torches.'

1. 1215. ἀλλ' οὐδέν, 'but that won't matter.'

1. 1217. οὐκ ἔστιν ὅστις, from the prologue to the *Sthenoboea*. The third line ended with πλουσίαν ἀροῖ πλάκα.

1. 1218. βίον, 'livelihood.'

1. 1220. ὑφέσθαι μοι δοκεῖ (correction for δοκεῖς), 'it seems to me right that you should take in sail.' So πλεῖν ὑφειμένη δοκεῖ Soph. El. 335. This prepares us for the metaphor of the storm in πνευσεῖται πολύ.

1. 1223. ἐκκεκόψεται, this time the fatal ληκύθιον 'shall be dashed from his hand.'

1. 1224. κἀπέχου, 'keep clear of,' 'give a wide berth to.'

1. 1225. Σιδώνιον, from the prologue to the *Phrixus*: the second line should end ἔκετ' ἐς Θήβης πόλιν.

1. 1227. ὦ δαιμόνι' ἀνδρῶν—addressed to Euripides—'you silly fellow, buy up (πρίαμαι) the flask from him, that he may not rip up all our prologues!' 'What!' says Euripides, 'am I to buy it of *him*?' So πόσον πρίαμαί σοι; Acharn. 812. Cp. δέχεσθαι τιτι Il. 2. 186. This dative is probably ethical, 'to buy at some one's offer,' 'to his satisfaction.' So sup. 1134.

1. 1232. Πέλοψ ὁ Ταντάλειος, from the prologue to the *Iphigenia Taurica*; the second line should end Οἰνομάου γαμεῖ κόρην.

1. 1235. ἀλλ' ὦγάθ'. These words are addressed to Aeschylus. Dionysus, in a sort of way, is making common cause with Euripides, as we gather from τοὺς προλόγους ἡμῶν (sup.). So he says, coaxingly, to Aeschylus, 'Kind sir, by all means give him up the flask, even now' (ἐτι καὶ νῦν means 'though he has left it so long in your hands to his own disadvantage'), 'for you'll get a handsome and serviceable one for an obol.' The majority of editors correct ἀπόδος into ἀπόδον, 'sell.' But there is a joke in ἀπόδος, because the ληκύθιον really *belongs* to Euripides, though his heroes were continually dropping it for Aeschylus to pick up.

1. 1237. οὐπω γ', sc. ἀποδώσει. Euripides will not consent to the arrangement at present, as he has some unimpeachable prologues in store. If we take the words as addressed to Euripides, meaning 'give up,' 'abandon' the flask, don't fight about it any more, then we must supply ἀποδώω with οὐπω γ'.

1. 1238. Οἰνεύς ποτ', from the prologue to the *Melaeager*. The second line ended, probably, οὐκ ἔτισεν Ἀρτεμιν.

1. 1242. μεταξύ θύων, 'what, in the very midst of his sacrificing?' αὐθ' (αὐτό), 'who robbed him of it?'

1. 1244. Ζεύς, the opening line of the *Melanippe*.

1. 1245. ἀπολεῖ σ', 'he'll be the death of you.' Others read ἀπολεῖς, meaning, 'you, Euripides, will be the death of me with all this;' i. e. Dionysus is tired out with the ληκύθιον.

1. 1247. σῦκα, 'syces.'

1. 1249. ἔχω γ' ὥς, *habeo quomodo*, 'I have means of proving him a bad writer of lyric.' ἔχω ὥς resembles the formula, common in negative clauses, οὐκ ἔχω, οὐκ ἔστιν, ὅπως. But Dobree's conjecture ἔχω γ' οἷς is very probable.

1. 1256. τῶν μέχρι νυνί. The MSS. τῶν ἔτι νῦν ὄντων. Meineke elicits this better reading from the Schol. The Chorus expresses a belief that, in lyric poetry, Aeschylus, 'the inspired master of the tragic stage' (βακχείον ἀνακτα), will be found unassailable. But we are already prepared for objections on the part of Euripides, sup. 914.

1. 1260. δέδοιχ'. The Chorus must mean that they are afraid on behalf of Euripides, that he will meet with even worse success in his new attack. The last four lines have a suspicious similarity to the preceding ones. They may be the result of a second recension by the author.

1. 1261. πανύ γε θαυμαστά, spoken ironically.

δείξει δῆ, 'the fact will soon make itself plain.' For a similar impersonal use cp. Vesp. 993 ΦΙΛ. πῶς ἄρ' ἠγωνίσμεθα; BΔΕΛ. δείξειν ἔοικεν, i. e. *res ipsa videtur ostensura*. It is more common in the phrase αὐτὸ δείξει.

1. 1262. εἰς ἐν γάρ. This seems to mean, 'I will reduce them all to one form.' The constant iteration of the 'refrain,' and the dactylic measure shall do the same for his verses as his ληκύθιον did for mine. So the Schol. ἐς τὸ αὐτὸ τέλος περατούμενα πάντα.

1. 1263. ψήφων. Dionysus proposes to 'take some counters, and keep reckoning of them all.'

διαύλιον προσαυλεῖ. This is a stage-direction, 'interlude on the flute heard behind the scenes.'

Φθιῶτ' Ἀχιλλεῦ. From the *Murmidones* of Aeschylus. A deputation waits on Achilles, and implores him to come into the field again—'Achilles, lord of Phthia, why, O why, when thou hearest the sound of murderous buffets, ah well-a-day, drawest thou not near to our succour?' Euripides cunningly let his first instance have an intelligible meaning; in order to make his hearers seek a meaning, and find none, in the subsequent lines; when he breaks away the second line from its context,



and uses it as a 'refrain' or 'burden' in quite a different connection, where it is not intended to 'construe;' but to be sound without sense. The 'refrain' has always been an expression of pathetic feeling; as in the *versus intercalares* of Theocritus and the Eclogues of Virgil. But it may touch tears or force a laugh! We may instance 'Willow, willow!' or W. Morris' grotesque modern ballad with its burden 'Two red roses across the moon!' or Mr. Calverley's happy parody of the refrain—not without Euripidean maliciousness—in his 'Butter and eggs, and a pound of cheese.'

l. 1266. Ἑρμῶν μὲν, said by the Schol. to be quoted from the *Ψυχαγωγοί*. Perhaps οἱ περὶ λίμναν are the dwellers on the shore of the Stymphalian lake, who worshipped Hermes as the founder of their stock.

l. 1270. κύδιστ', perhaps from the *Τήλεφος* of Aeschylus. Join μάνθανέ μου.

l. 1274. εὐφαιμίτε. From the *Ἰφιγένεια* or *Ἱερεΐαι*. 'Hold your peace! the priestesses are at hand to throw open the temple of Artemis.'

μελισσονόμοι. The title of the priestesses at Delphi, as well as those of Artemis and Demeter, was μέλισσαι. But it is difficult to decide whether the word is connected with μέλεισθαι, *curare*, or μειλίσσω, *profuturare*, or whether there is some mystical or symbolic allusion to Bees. The priest of Artemis at Ephesus was called ἑσσην, i.e. a 'queen' (or, as the ancients thought, a 'king') bee.

l. 1277. κύριός εἰμι. From the *Agamem.* 104.

ᾧδιον, sc. 'on the voyage to Ilium.'

l. 1278. τὸ χρῆμα τῶν κόπων, 'this tremendous amount of buffeting;' cp. τὸ χρῆμα τῶν νυκτῶν ὅσον *Nub.* 2.

l. 1280. ὑπὸ τῶν κόπων, 'by all this buffeting about, I am getting a swelling in the groin.'

l. 1281. στάσιν μελῶν. This means a 'lyric passage;' referring to the στάσιμον (μέλος) of the Chorus; i.e. the 'regular,' 'steady' singing, uninterrupted by dialogue or anapaests. Here the στάσιμον is set to a harp accompaniment, instead of the flute. τοφλαττόθρατ τοφλαττόθρατ is intended, like *θρεττανελό* *Plut.* 290, or *τήνελλα* *Acham.* 1241, to imitate the twang of the harp. Cp. such forms as *tarantantara*, *tirra lirra*, *tweedledee*.

l. 1285. ὅπως Ἀχαιῶν, supposed to follow in construction on κύριός εἰμι *θροεῖν*. The line is from *Agamem.* (104 foll.), where however after Ἑλλάδος ἦβας comes ξύμφρονα ταγάν. The next words, from Σφίγγα . . . κύνα come from the Σφίγξ of Aeschylus. With πέμπει we resume the passage from the *Agamemnon*, as far as ὄρνις. The next line is perhaps from the Σφίγξ again, and the words τὸ συγκλινεῖς ἐπ' Αἴαντι are borrowed from the *Θρηῖσσαι* (Thracian women). δυσαμεριῶν (gen.



plur.) is Dindorf's emendation for *δυσαμερίαν*. It is hardly possible (if worth while) to construe the passage. Perhaps the general effect is something like this—('to tell how) the ominous bird of war sends forth with spear and vengeful hand the twin sovereignty of the Achaeans, Sphinx of the chivalry of Hellas, foul fiend dispenser of disasters, granting to the eager soaring vultures to find their prey—and how the banded host bearing down upon Ajax.' There it abruptly ends. Fritzsche removes the τ' after τὸ ξυγκλινές, making it the object of παράσχω, and rendering *densam phalangem Aiaci adstantem*, with reference to the Salaminian sailors.

l. 1296. ἐκ Μαραθῶνος. According to Fritzsche, because of the swampy beds of rushes about the low Marathonian coast, from which well-ropes (ἱμονιαί) were plaited. It seems more likely that φλαττόθρατ reminds Dionysus of such Persian shrieks and shouts as might have been heard at the battle of Marathon, in which Aeschylus had himself taken part. The Schol. refers the next words to the songs sung by men as they hauled up their buckets from the wells; as Callim. frag. 185 αἰδεῖ καὶ πού τις ἀνὴρ ὕδατηγὸς ἱμαῖον, with which we might compare the χελιδωνίσματα and the ἐπιμύλια ῥαδαί. But the form of the word (ἱμονιοστρόφος) makes it more likely that the reference is to a 'rope-walk,' where the men sing a monotonous refrain as they twist the strands.

l. 1298. ἐκ τοῦ καλοῦ, 'I transferred them, at any rate, from one honourable place to another;' i.e. from the repertory of the Aeolic poets (such as Terpander the inventor of the ὕρθιος νόμος), to the tragic stage. For ἐκ τοῦ καλοῦ Prof. Tyrrell would read ἐκ τοῦ κάλω, 'from the rope'; with a punning reference to ἱμονιοστρόφον sup.

l. 1301. ἀπὸ πάντων πορνιδίων μέλη φέρει. The reading of Porson for the common ἀπὸ πάντων μὲν φέρει πορνιδίων, which violates metre. Other emendations are πορνειδίων (as if from πορνείον dimin.); and πορνφιδίων, 'lewd songs.'

l. 1302. Μέλῃτος, a writer of Scolia, or 'drinking catches,' is better known as one of the accusers of Socrates. He is a common butt of Aristophanes and the other comic poets, as a very poor composer of tragedies. Cp. Plato, Apol. 23 E Μέλῃτός μοι ἐπέθετο . . . ὑπὲρ τῶν ποιητῶν ἀχθόμενος.

Καρικῶν. The music of the Carian flutes was melancholy and doleful. Cp. Καρικῇ τινι μούσῃ προπέμπουσι τοὺς τελευτήσαντας Plato, Legg. 800 E.

l. 1303. χορείων, according to this accentuation gen. plur. from χορεία, 'dance-tune.' The paroxytone χορείων comes, apparently, from χορεῖον, 'a dancing place,' 'music-hall.'

l. 1305. ἐπὶ τούτων, 'in the case of songs like these.' The common



the critical insight of Dionysus, rejoins, 'O, you see that foot, do you?' 'Yes,' says Dionysus again in his innocence, 'I do.'

l. 1330. *μονωδιῶν*. The points of attack in this parody are (1) the general confusion of the scene; (2) its paltry and trivial circumstances; (3) the use of oxymoron, as e.g. *κελαινοφανής*, *ψυχὰν ἄψυχον*, etc.; (4) jingling repetitions, as *φόνια φόνια*, *δάκρυα δάκρυα*, *ἔβαλον ἔβαλον*, etc. (Mitchell quotes 16 instances of this in one passage of less than 150 lines from the *Orestes*); (5) the looseness of the metre, as shown in the resolved feet; (6) the florid character of the music, as exemplified in *εἰεἰεἰελίσσουσι*. A woman who falls asleep while spinning a skein of thread for the market has a nightmare-dream that her neighbour Glyce has robbed her hen-roost. This homely story is decked out with invocations to Powers of night, and passionate prayers to heaven and earth for help.

l. 1337. *μελανο-νεκυ-εἵμονα*, 'in dark funeral robes.'

l. 1342. *τοῦτ' ἐκεῖν*, 'that's what it is.' She means that her suspicions about Glyce's thieving are now verified.

l. 1345. *Μᾶνία*, the name for a female slave, as *Μανῆς* for a male. See sup. 965; Av. 523.

l. 1350. *κνεφαῖος*, 'in the early dawn,' 'before daylight.'

l. 1356. *ἀλλ' ὦ Κρήτες*, from a play by Euripides of that name, in which Icarus, caught in the Labyrinth, sings a *μονωδία*.

l. 1357. *ἀμπάλλετε*, 'lightly lift your feet.'

l. 1358. *Δίκτυννα παῖς ἁ καλὰ* (the addition of *Ἀρτεμις* seems to be a gloss), 'the Huntress-queen, daughter of Zeus, goddess of beauty.' So in Agam. 140 *Ἀρτεμις* is called *ἁ καλὰ*. The picture of the goddess with her pack of hounds ranging the house is inimitably grotesque.

l. 1362. *διπύρους*, i.e. a torch in either hand: symbolical of the cusps of the crescent moon. *ὄξυτάταιν*, perhaps, 'piercing bright,' as *ὄξεῖα αὐγὴ ἡελίου*, Il. 17. 372; or 'nimble,' 'quick.' *παράφηνον*, 'light the way to Glyce's house, that I may make search for stolen goods.' *φωρᾶν* in the same sense occurs Nub. 499.

l. 1366. *ὄπερ*, i.e. *τὸ ἀγαγεῖν ἐπὶ τὸν σταθμόν*.

l. 1367. *τὸ γὰρ βάρος νῶν*, 'for it is the *weight* of our utterances that it will test.'

l. 1368. *εἴπερ γε δεῖ*, 'if this is what I have to do, to sell like so much cheese the poets' art.'

l. 1370. *ἐπίποναι*, 'pains-taking.'

l. 1372. *ἀτοπία* is, exactly, 'queerness,' 'oddness.'

l. 1375. *μὰ τόν*, the name of the God is suppressed, by that sudden scrupulousness which makes a Frenchman stop short at *Sacre!* The same phrase is found in Plato, Gorg. 466 E; and the grammarians describe it as an Attic usage.

1. 1377. αὐτὰ ληρεῖν, 'was talking nonsense withal.'  
 1. 1378. παρὰ τῷ πλάστιγγ', a huge weighing machine, with a pair of scales (πλάστιγγε), is here brought on the stage: and the rivals are to shout one verse each into either pan.  
 1. 1379. λαβόμενῳ, 'catching hold of them;' as inf. ἐχόμεθα.  
 1. 1380. κοκκύσω, 'give the signal;' by crying κόκκυ.  
 1. 1382. εἶθ' ὦφελ', the first line of the *Medea*.  
 1. 1383. Σπερχειέ, the first line, perhaps, of the *Philoctetes* of Aeschylus.

βούνομοί τ' ἐπιστροφαί, 'haunts of the grazing kine.'

1. 1385. τοῦδε, sc. of Aeschylus, who had wetted his verse with the waters of the Spercheius, and had made it thereby heavy, like a wool-seller, damping his wool. Euripides had contributed the 'white wings' of a ship; the very type of lightness.

1. 1389. κἀντιστησάτω, 'and let him weigh it against mine.'

1. 1390. ἦν = Lat. *en*!

1. 1391. ἱρόν, 'temple,' from the *Antigone* of Euripides. The next verse ran, in the original, καὶ βωμὸς αὐτῆς ἔστ' ἐν ἀνθρώπων φύσει. In Hec. 816 Euripides speaks of Πειθῶ as τύραννος ἀνθρώπων μόνῃ. Here the sovereign power of Argument or Speech, as in the 'Clouds,' is made a first article of belief.

1. 1392. μόνος Θεῶν, from the *Niohe* of Aeschylus, who makes his Θάνατος impervious even to Πειθῶ, as the next lines run μόνον δὲ Πειθῶ δαιμόνων ἀποστατεῖ, etc.

1. 1393. ῥέπει, 'preponderates:' said of the descending scale, as Il. 22. 212 ῥέπε δ' Ἑκτορος αἴσιμον ἦμαρ.

1. 1398. καθέλξει, 'shall drag your scale-pan down.'

1. 1400. βέβληκ' Ἀχιλλεύς, quoted from the first edition of the *Telchus* of Euripides, where Achilles and the other captains are represented as dicing. Dionysus maliciously suggests to Euripides a paltry and trivial verse, when he wanted something κάρτερον καὶ μέγα. The Schol. says that Dionysus also means to hint that Aeschylus had practically won. But two aces and a quatre are surely not good points to make off three dice, when you might throw τρις ἕξ, Agam. 33.

1. 1401. λέγουτ' ἄν, 'be pleased to recite, as this is your last weighing.'

1. 1402. σιδηροβριθές, from the *Meleager*.

1. 1403. ἐφ' ἄρματος, from the *Glaucus Potnicus*; the next line ran ἵπποι τ' ἐφ' ἵππων ἦσαν ἐμπεφυρμένοι.

1. 1406. Αἰγύπτιοι, although they knew how to raise such ponderous blocks of stone, as their temples and pyramids show. And, probably, there is a further allusion to the common statements in Homer about the superior size of men and things in the heroic age.

l. 1407. καὶ μηκέτ', sc. κρίνης τὴν ποίησιν ἡμῶν.

l. 1408. Κηφισοφῶν, see on sup. 944; 1048.

l. 1409. τὰ βιβλία, sup. 943. After l. 1410 Fritzsche, Meineke, and others mark a lacuna in the text. It seems as if some command of Pluto, earlier than in l. 1414, had dropped out. Velsen greatly improves the sense by inserting ll. 1407-1410, καὶ μηκέτ' . . . ἐρῶ μόνον, between ll. 1400 and 1401; and letting l. 1411 be a continuation of the words of Dionysus, after Αἰγύπτιοι.

l. 1416. ἀπει = *abibis* not *abi*.

l. 1418. ἐπὶ ποιητὴν, see sup. 69.

l. 1419. τοὺς χορούς, sc. at the plays about to be produced at the Great Dionysia, which would come on some two months later.

l. 1421. μοι δοκῶ, 'my intention is.' The personal adaptation of the common phrase δοκεῖ, ἔδοξέ μοι.

l. 1423. δυστοκεῖ, properly used of women having hard labour in childbirth. Here it seems to mean (as γνῶμην suggests) 'cannot come to a decision,' 'is in agonies of perplexity.' Kock interprets it as meaning, 'is in distress about her children:' with which we might compare the Homeric epithet of Thetis, δυσαριστοτόκεια, Il. 18. 54.

l. 1424. ποθεῖ μὲν, imitated from the Φρουροί of Ion of Chios; where Helen says to Odysseus, σιγᾷ μὲν, ἐχθαίρει δέ, βούλεται γε μὴν.

l. 1429. πόριμον, 'helpful;' ἀμήχανον, 'ineffective.'

l. 1430. οὐ χρή. As Euripides had given his opinion in *three* lines, we naturally expect Aeschylus to do the same: but there are textual difficulties in the lines assigned to him. For Plutarch (Alcib. 16), quoting the passage, omits the first line; and several MSS. omit the second, which is rejected as superfluous by most modern editors, and may be a διπτογραφία. The picture is borrowed from the Agam. 717 foll., where Paris is similarly described: ἔθρεψεν δὲ λέοντα σίνυν, etc. 'Tis wrong to rear a lion's whelp in the state—best indeed not to rear a lion at all—but if we have let him come to full growth, we must humour his temper.' Fritzsche assigns the line μάλιστα μὲν to Dionysus; and sees in it an allusion to Λέων (Thuc. 8. 24), who appears to have been originally elected among one of the ten στρατηγοί (Xen. Hell. 1. 5. § 16). He seems to have been hardly prominent enough to have thus pointed the parable. If we adopt the suggestion, we shall have to write Λέοντα σκύμνον in l. 1431. The interpretation of the parable is that it would have been best never to have had an Alcibiades at Athens at all: but now that they have let him grow up among them, they must make the best of him.

l. 1434. σοφῶς . . . σαφῶς. It is difficult to decide which of the two poets is here credited with 'cleverness,' and which with 'clearness.'



The words of Euripides read, at first sight, like a clear statement; those of Aeschylus like the dark speech of an oracle. But, on the other hand, we may say that, really, the words of Euripides are merely the clever commonplaces of a rhetorician; while the parable of Aeschylus has a meaning as clear as daylight. And this seems to be the best interpretation, especially as Euripides is called (inf. 1451) ὁ σοφωτάτη φύσις, and in l. 1445 is asked to speak σαφέστερον. Meineke gets over our difficulty and points the perplexity of Dionysus by reading σοφῶς in both places.

l. 1437. εἴ τις πτερώσας. Commentators have exhausted their ingenuity in the interpretation of these lines: or have followed the lead of Aristarchus and Apollonius in rejecting them altogether. It seems most likely that their sense lies in their nonsense: but the nonsense is so chosen as (1) to represent Euripides as playing the buffoon; (2) to give a by-blow to Cleiocritus, Cinesias, and Cephisophon; and (3) to suggest that the only course of safety for the state is entirely to reverse her hitherto policy; and, in fact, to achieve the impossible. The 'impossible achievement' of making use of Cleiocritus and Cinesias is phrased just like the 'impossible' contingency, suggested (Acharn. 915 foll.) by the informer, that the introduction of Boeotian wares, such as 'wicks,' might cause a conflagration in the docks; ἐνθεῖς ἂν (sc. τὴν θρυαλλίδα) ἐς τίφην ἀνὴρ Βοιωτίας | ἄψας ἂν εἰσπέμψειεν ἐς τὸ νεώριον | δι' ὑδρορροάς, βορίαν ἐπιτηρήσας μέγαν, | κείπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἅπαξ, | σελαγοῖντ' ἂν εὐθύς. The materials for the picture in the present passage are not, indeed, a 'wick' and a 'peascod;' but the fat and unwieldy Cleiocritus, who is called the son of an ostrich (Av. 876), and the spindle-shanked, unsubstantial, dithyrambic poet, Cinesias (μακρότατος καὶ λεπτότατος Κινησίας Ath. 12. 551). 'If anyone, having feathered Cleiocritus with Cinesias (that is, having attached the light man, like a pair of wings, to the heavy one),—the breezes should waft them over the ocean-surface—if they should engage in a seafight, and then, holding vinegar-cruets in their hands, should sprinkle them in the eyes of our enemies.' The first lines have no grammatical construction, and it would be a better arrangement to slip in the question of Dionysus γέλοιον . . . τίνα; (l. 1439) after βλέφαρα τῶν ἐναντίων (l. 1441); so that the words of Euripides ἐγὼ μὲν οἶδα, etc., would be a direct answer to the challenge, νοῦν δ' ἔχει τίνα; as they stand, they merely mark the transition from nonsense to oracular obscurity.

l. 1451. εὖ γ', ὦ Παλάμηδες. Palamedes was one of the Greeks who joined in the Trojan expedition, and was treacherously murdered through the jealousy of Agamemnon and Odysseus. He appears in later times as the type of the inventive genius: which gives the point



to the name as applied to Euripides. The allusion to Palamedes, the man of inventions and dodges, proves that the commentators are wrong in proposing to expunge the grotesque lines about Cleiocritus and Cinesias.

l. 1456. *πόθεν*; 'how could that be?' as in the frequent Demosthenic formula, *πόθεν*; *πολλοῦ γε καὶ δεῖ*.

l. 1457. *πρὸς βίαν*, 'sore against her will;' as in *Acharn.* 73.

l. 1459. *ἢ μήτε χλαῖνα*. The *χλαῖνα*, or 'cloak,' is of finer texture, and more valuable than the rough 'rug' of goat-skin (*σισίρα*); and so would represent the better, as distinguished from the lower, citizens. The Athenians are most hard to please.

l. 1460. *εἴπερ ἀναδύσει* (Fut. 2 pers. sing. *ἀναδύομαι*), 'if you mean to emerge into the upper world.' Some make *ἡ πόλις* the subject to *ἀναδύσει* (act. voice), and render, 'if the state is to have a chance of recovery.'

l. 1461. *ἐκεῖ*, commonly means 'in the lower world,' and *ἐνθαδί*, 'in the land of living.' Here, as the scene is laid in Hades, the meanings are reversed.

l. 1462. *ἀνίει*, 'send up,' as some beneficent spirit might do. Cp. *Pers.* 650 *Αἰδωνεύς δ' ἀναπομπὸς ἀνείης Δαρείον*.

l. 1463. *τὴν γῆν*. Aeschylus says, that the state may yet be saved, 'when the citizens regard their enemies' land as their own; and their own as belonging to the enemy; considering their ships as representing their real income, and their present *in-come* as only so much *out-going* (to keep some play on *πόρος* and *ἀπορία*).' He means that their true policy is to ravage the coast of the Peloponnesus, etc., but to abandon Attica to the invasion of the enemy: to consider that their real strength and real riches lie in their ships, the number of which should, accordingly, be increased: for the *money* that comes in to them at present only goes out again into the purses of dicasts, etc., and so is really 'poverty' to the state. The first part of the advice tallies with that given by Pericles (*Thuc.* 1. 143), *ἦν τ' ἐπὶ τὴν χώραν ἡμῶν περὶ ἴωσιν, ἡμεῖς ἐπὶ τὴν ἐκείνων πλευσούμεθα*. The recommendation to trust in the 'wooden walls' is older still.

l. 1466. *εὖ, πλὴν γ'*. 'Probat quidem hoc consilium Bacchus, sed veretur tamen, si quid inde boni redundaverit ad rem publicam, ne id totum absumant iudices, quos imprimis odit noster, ut ex *Vespis* aliisque eius fabulis intelligitur.' Bothe. The force of *πλὴν γε* seems to be that it is not absolutely true that the *πόρος* is *ἀπορία* for everybody; seeing the dicast grows fat on it.

l. 1468. *αἰρήσομαι γάρ*. This reads like a quotation from a play; or the jingle of some popular game: as children sing 'take the one that you love best!' Otherwise we should have *ὕπότερον* rather than

ὄνπερ. By this interpretation we gain an emphasis for αὕτη, 'my decision shall be this well-known one, *I'll take whom I please.*'

1. 1469. οὓς ὤμοσας. When? The Schol. says πρὶν κατελθεῖν. But we know nothing about this.

1. 1471. ἡ γλῶττ' ὁμώμοκ', see on sup. 101.

1. 1474. προσβλέπεις; 'darest thou look me in the face?' This line probably, and the next line certainly, comes from the *Aeolus* of Euripides; where Aeolus detects the incest of Macareus with Canace (sup. 850), and addresses him sternly with the words αἰσχιστον . . . προσβλέπεις; on which Macareus retorts τί δ' αἰσχρόν, ἦν μὴ τοῖσι χρωμένοις δοκῇ; which Aristophanes parodies, by making the pleasure of the spectators the standard of right and wrong.

1. 1477. τίς οἶδεν. Euripides is 'hoist with his own petard.' He resents being forsaken, and left dead. 'Dead!' cries Dionysus, 'your own motto (sup. 1082) says that, for aught we know, death is life, and life death.' The point of the next line is, at best, but a poor jingle between πνεῖν and δει-πνεῖν—'breath and breakfast: nap and blanket are all the same!'

1. 1479. χωρεῖτε, addressed to Aeschylus and Dionysus (as shown by σφῶ inf.); the address returns immediately after to the more important personage, who is going to carry out the orders. So in *Vesp.* 975 ἴθ', ἀντιβολῶ σ', οἰκτεῖρατ' αὐτόν, ὦ πάτερ, καὶ μὴ διαφθείρητε, *Lysist.* 1166 ἄφετ', ὦ γάθ', αὐτοῖς.

1. 1484. πάρα δὲ πολλοῖσιν μαθεῖν (i. e. πάρεστι), 'one may learn it by many proofs.' Euripides had vaunted the glories of ξύνεσις, a favourite word with him (sup. 893); so that here a distinction is drawn between specious and untrained ξύνεσις, and the same quality trained and perfected (ἡκριβωμένην).

1. 1485. δοκήσας, 'having proved himself,' 'having been adjudged to be:' as in *Av.* 1585 ὄρνιθές τινες | ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὀρνέοις | ἔδοξαν ἀδικεῖν.

1. 1491. χαρίεν. Just as we say, 'quite the correct thing;' meaning, at once, proper and advantageous.

1. 1493. ἀποβαλόντα μουσικὴν, 'having discarded all true taste.' The Chorus seeks to draw the distinction between true poetry and real art, as represented by Aeschylus, and the literary trickery and sophistry of Euripides; which here, as in the 'Clouds,' was unfairly taken to represent the sum and substance of the Socratic teaching.

1. 1496. σεμνοῖσι, 'grand,' 'imposing;' as in *Hippol.* 952 θηρέουσι γὰρ | σεμνοῖς λόγιοισιν αἰσχρὰ μηχανώμενοι.

1. 1497. σκαριφησμούς, 'petty quibbles;' properly 'scratchings up.' So σκαριφᾶσθαι, used of the action of a fowl on a dunghill; like σκαλεῖν, from which comes σκαλ-αθυρμάτια, in a similar sense of 'quib-

blings' (Nub. 630). 'It is the mark of a crazy man to waste idle hours over fine words,' etc.

l. 1501. *ἡμετέραν*. Scaliger corrected to *ὕμετέραν*. But a compliment to Athens is implied in the use of *ἡμετέραν* by Pluto; as though he claimed Athenian citizenship.

l. 1504. *τουτί*. The Schol. says only *σχοινίον πρὸς ἀγχοῖνῃν ἢ τι τοιοῦτο σύμβολον θανάτου*. Probably the *τὰ τρία εἰς θάνατον*, the three 'instruments of death,' are meant; namely, *ξύφος*, *βρόχος*, and *κάνειον* (hemlock). For *τουτί* in l. 1505, which makes a paroemiac in an unexpected place of the anapaestic system, Bergk reads *τουτουσί*, sc. *βρόχους*, Meineke *τούτοισι*, as though the *πορισταί* were sitting in the theatre. The *πορισταί* were a special board established for the levying of extraordinary supplies (*πόροι*). For Cleophon see sup. 679. About Myrmex and Archenomus nothing is known. If Nicomachus be the person against whom the (30th) speech of Lysias is directed, he was a *ὑπογραμματεὺς*, of servile origin, who was entrusted with the revision and publication of the Laws of Solon: but he kept the work hanging on, month after month, and altered the laws to suit his pocket and his politics. He fled from Athens at the time of the Thirty; but returned with the revival of the democracy, and resumed his task, with even more discreditable results.

l. 1511. *στιξας*, 'having branded them;' the punishment of runaway slaves.

l. 1513. *Adcimantus* was a friend of Alcibiades, and his colleague in the expedition to Andros (407). He was one of the commanders in the battle of Aegospotami, and though he was taken prisoner, his life was spared. He was impeached by Conon for treacherous aid given to the Spartans in the battle.

l. 1520. *ὁ πανοῦργος*, sc. Euripides.

l. 1523. *μηδ' ἄκων*, 'even against his will.' Aeschylus, to be quite sure of excluding Euripides, puts an impossible hypothesis, as if it were likely that Euripides would object to occupy a seat to which he had laid such passionate claim.

l. 1526. *τοῖσιν τούτου τούτον μέλεσιν*. This is translated, 'be his escort, celebrating him with his (own) lays and tunes.' Bentley conjectured *τοῖσιν ἑαυτοῦ*, but perhaps we may justify *τούτου* from Plato, Lach. 200 D *ἐπεὶ κὰν ἐγὼ τὸν Νικήρατον τούτῳ ἥδιστα ἐπιτρέποιμι, εἰ ἐθέλει οὗτος*. The lays and choral music of Aeschylus were essentially dactylic, as shown by the following lines; which the Schol. describes as modelled on a passage in the *Γλαῦκος Ποτνιεύς*. Perhaps the song of the *Πρόπομποι* at the end of the *Eumenides* was in the mind of Aristophanes as he wrote.

FROGS.

l. 1530. ἀγαθὰς διανοίας, cp. Eum. 1012 εἴη δ' ἀγαθῶν ἀγαθὴ διάνοια πολίταις.

l. 1533. πατρίοις ἐν ἀρούραις. If he must fight, let him fight on the barbarian soil of his native Thrace (sup. 679); but not in Athens.

τούτων, sc. the spectators.

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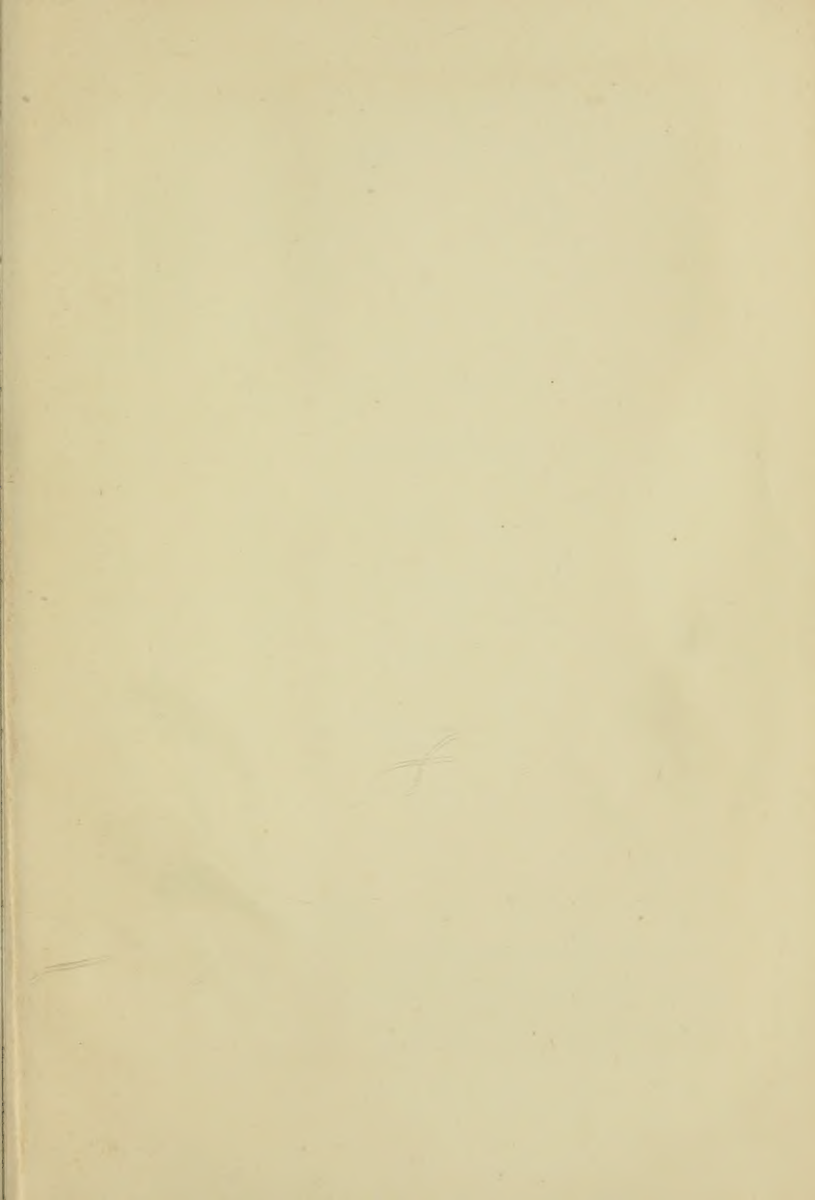
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in hades & were philosophers

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